VAMPIRELLA®

BLOOD LUST

WRITTEN BY
JAMES ROBINSON

PAINTED BY
JOE JUSKO

HARRIS COMICS

LEATHER-BOUND LIMITED EDITION HARDCOVER

FEATURING

- *Both issues of the critically acclaimed fully painted epic*
- *Never before seen epilogue chapter*
- *Exclusive lithograph by Joe Jusko*
- *Limited to 500*

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BY JAMES ROBINSON

AND JOE JUSKO

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JUSKO 97

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A brief history of Vampirella before Blood Lust:

The first issue of VAMPIRELLA magazine premiered in 1969, featuring the famous cover painting by the legendary Frank Frazetta. With writing by Archie Goodwin and simply incredible artwork by José Gonzales, Vampirella soon developed a huge fan audience!

In 1991, Harris Comics transformed Vampirella from a cult black & white magazine into a full color comic book! Vampirella #1 hit comic book stores in November 1992. Featuring a cover by Adam Hughes and artwork by Louis Small Jr. and Jim Balent, Vampirella #1 was an instant sellout across the country. The four following issues of the Vampirella miniseries had similar success, and led to the release of an all-new, monthly Vengeance of Vampirella series in 1994.

The series caught the eye of comic book buyers everywhere, and was a mega-hit! But, by issue #23 it was again time for a change. Although the series remained popular, the sense of danger and intrigue that made Vampirella exciting seemed to be missing. A new villainess was created that would change Vampirella's world forever - Mistress Nyx!

Nyx wasted no time in making Vampirella's life a living hell. In the heated climax of Vengeance of Vampirella #25, Nyx kills Vampirella's lover, Adam Van Helsing!

Fans waited anxiously for the continuation of the story in the following Vampirella: Death and Destruction miniseries. In Death and Destruction, anything could happen...and it did. In a shocking finale, the exhausted Vampirella is slain at the hands of Mistress Nyx!

Vampirella had been murdered...yet she was not dead. In 1997, Vampirella mysteriously returned to life in the pages of Vampirella Lives. The popularity of her resurrection led Harris to launch all the new Vampirella monthly series, propelling her to new stellar heights.

But what happened in the time between Vampirella's death and her subsequent resurrection? How did she return to life? That untold tale...is Blood Lust!

VAMPIRELLA®

BLOOD LUST

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So Harris Comics' Editorial Director David Bogart, calls me up and asks me to write an introduction about SEX.

No, all right, I'm messing with the truth. He actually called me and asked me to write an intro on Vampirella... from which I made the thematic jump to vampires in general... and from there I made the added jump to sex.

Vampires represent sex. I'm not exactly inventing fire with this conclusion... I think everybody who has read Dracula can see that Dracula and the vampirism he brings to staid, restrained, Victorian England is a metaphor for sexual freedom that seemed so at odds with Victorian mores at the time. I think it's illustrated in Coppola's Dracula where sexuality and vampirism are pretty well seen as extensions of each other.

Going on from this, I note nowadays that the Sunglasses After Dark series by Nancy Collins is pretty popular. This is a series where vampires are able to have sex (something poor Vlad was unable to do). So from implications in Victorian times, we've gone to the present day's explicitness where vampires are sucking bodily fluid at the same time they're exchanging it.

But this is, after all, the natural evolution of vampiric lore. Victorian fiction found its art in the implication and the metaphor. Today's audience wants it out in the open. But what they really want now is, in essence, the same thing that appealed to readers of Stoker's work when it was first published. This being the strong sensual subtext that lies within the shadow and the blood.

Which brings us to Vampirella. She was the first bad girl, and by that term you mean a heroine who dresses sexily and hurts people for the right reasons. Her outfit has always been one of the risqué ones. Indeed, if I met Vampirella in an alleyway. I'm not sure if I'd run from her, or slip a dollar bill into her costume. And I think it was this fact, the wild abandon from the sensibility in comic books in the 1970s, which has helped Vampi stay the course. Remember this character was written with no extraneous continuity linking a million other titles to her's, nor was it published as a bright, colorful comic book available on a spinner next to World's Finest. Rather, Vampirella existed in the less reputable, more experimental format of the black and white magazine.

But it works for her then.

Now we've gone to the other extreme. Vampi's gone legitimate. She has her own two-part story painted in full color by one of the most noted and well regarded painters in the business. Times have changed. Nevertheless, I hope, even while Vampirella and Adam Van Helsing explore the crimson plains of dry, dry Drakulon, some of the sensuality I referred to earlier is still apparent. I know Joe Jusko draws a damn fine vampiress. And I hope that sense of the sweaty, warm, thirst for blood that runs through all good vampire fiction is present here too.

We've come a long way from Stoker's metaphors and implications... but I hope at the heart of our tale you can see a little of Bram's intentions.

So why don't you sit back like a Victorian gentleman or lady might. Pour yourself a glass of blood-red wine. And enjoy our little tale.

—James Robinson, July 1997
(original introduction)

VAMPIRELLA®

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BOOK I

It began as a love story of a vampiress and a man, Vampirella and Adam Van Helsing, and the life they shared. Then it ended.

First Adam, then Vampirella were brutally murdered at the hands of Mistress Nyx.

But the story wasn't finished. Vampirella was reborn with a new mission—to hunt down all vampires, to kill her brothers and sisters and atone for their evil.

This chapter takes place between Vampirella's death and rebirth. It is a story of a mother and a daughter and a lover. A story of the choice between forbidden love and duty. A story of a vampire learning to be human.

It is Blood Lust. —*David C. Bogart*

SHE HAD DIED. THE *VOID* EMBRACED HER. BLACKNESS. "IS THIS IT?" SHE THOUGHT, "FOR ALL *ETERNITY?*"

AND THEN SHE AWOKE.

UH!

HELLO, VAMPIRELLA.

THAT VOICE. IT *CAN'T* BE!

ADAM!

I THOUGHT YOU *DIED.*

I DID.

WHERE AM I?

TAKE A LOOK...

...YOU'RE HOME.

THIS IS *DRAKULON.*

AND THIS IS HELL.

ONE AND THE *SAME.* *DRAKULON,* THE WORLD YOU KNEW, IS AN *AREA* OF *HELL.*

AND YOUR MOTHER *LILITH* IS IT'S RULER.

THE DRAKULON OF MY MEMORY WAS NOT LIKE THIS. WHERE IS THE MIGHTY RIVER OF BLOOD THAT GAVE THIS LAND IT'S LIFE?

EVERYTHING IS SO DRY. SO OLD AND BROKEN

THE LAND IS *DYING,* VAMPIRELLA.

DRAKULON DYING? I DON'T UNDERSTAND.

AND WHY ARE YOU HERE, ADAM? IN DRAKULON? *IN HELL?*

I CAN EXPLAIN, THOUGH I'M FEARFUL OF DOING SO.

IT MAY CHANGE HOW YOU SEE ME. IT MAY CHANGE HOW YOU FEEL.

MY FEELINGS FOR YOU COULD NEVER CHANGE.

:SIGH: ALL RIGHT, THEN LET'S TAKE A MOMENT TO--

-- OH NO!

WHAT IS IT?

"FORAGERS."

WHAT?

THE *CHANGE* IN THE LAND BROUGHT ABOUT A CHANGE IN IT'S PEOPLE. THE PEACEFUL NATURE OF DRAKULONIANS HAS BEEN *ERODED* BY THE NEED FOR *SURVIVAL.*

FORAGERS TRAVEL IN SMALL NUMBERS. THEY HUNT AND KILL ANY *STRANGERS* THEY FIND.

WHY?

THERE'S NO BLOOD ON THIS WORLD, VAMPIRELLA. NOT ANYMORE. EXCEPT IN PEOPLE'S VEINS.

THEY'VE SEEN US.

IT'S *FIGHT* OR *DIE.*

SO IT'S *BLOOD* YOU *WANT?*

BLOOD!

...THEN *TRY* YOUR *OWN!*

AAHHH

LOOK!

THE GIRL WOULD *ESCAPE* US!

ESCAPE? FROM *YOU*?!

NO, THAT'S *NOT* WHAT I HAVE IN *MIND*!

COME ON *THEN!*

LET'S *HAVE* THIS DONE!

ONE...

...AND *TWO!*

THAT'S THE *LAST* OF THEM, VAMPIRELLA.

VAMPIRELLA?

WHERE ARE YOU?

VAMPIRELLA? ARE YOU *ALL RIGHT?*

OH, I'M *FINE*, ADAM.

I'M FINE.

THESE BEASTS TASTE *GOOD.*

LIKE *CHICKEN.*

BUT THEN *EVERYTHING* STRANGE SEEMS TO TASTE A *BIT* LIKE CHICKEN.

ARE YOU GOING TO *TRY* SOME?

NO. I HAVE THE *BLOOD* OF THE FORAGERS TO *SUSTAIN* ME.

I'M A LITTLE *SCARED,* ADAM.

THAT BATTLE. I WAS MORE *SAVAGE...* MORE WILD.

I'VE *NEVER* FELT THAT WAY *BEFORE.*

AND I WAS *HUNGRIER* TOO. I COULDN'T *WAIT* TO DRINK THE BLOOD OF MY ENEMIES.

THAT *WORRIES* YOU?

YES. AND *DELIGHTS.*

WHAT *HAPPENED* TO ME? HAS THIS RETURN TO DRAKULON *CHANGED* ME SO? HAS *DEATH?*

MY RACE...WE WERE SO *GENTLE.* NOW, WE ROAM AND *KILL* FOR SURVIVAL. NOW I *SLAUGHTER* WITH RELISH.

THIS IS *SO* DIFFERENT FROM THE *PAST* I RECALL.

PERHAPS YOUR DEATH AND RETURN TO HELL *CHANGED* YOU.

MY DEATH CHANGED *ME,* I KNOW.

THE MAN I *WAS* WHO WALKED THE EARTH COULD *NEVER* HAVE *FOUGHT* THOSE RIDERS LIKE I DID.

BUT *AS* TO THE CHANGE IN YOUR *PEOPLE*...THAT HAS *NOTHING* TO DO WITH YOUR PASSING. *NO.* FOR *THAT* YOU CAN BLAME YOUR *MOTHER.*

LILITH?

THAT'S *RIGHT,* MOTHER OF *ALL* VAMPIRES.

WHEN SHE *BETRAYED* HER *FATHER...* THE *ALMIGHTY* FATHER, SHE WAS SENT TO HELL.

HELL?

YES, AND *THERE* ARE STILL PARTS OF IT WHERE THE *FALLEN ANGELS'* SWEET, *SAD* WAIL OF *LAMENT* CAN STILL BE HEARD.

AND *PARTS* OF IT WHERE THE TERRAIN IS MADE OF BONE, AND OTHER PARTS WHERE *ALL* IS *WHITE*-- COOL, CLEAN AND PURE. TORMENT FOR THE SOULS CONSIGNED THERE FOR EONS OF *NOTHING.*

THERE IS THE LAND OF *GLASS WIRE* AND THE LAND OF THE *LAUGHING* EUNUCHS. THERE'S THE REALM OF THE *GIBLET KING.*

HELL IS *ENDLESS* AND *SHIFTING.* IT IS MANY LANDS AND PLACES, ALL ADRIFT ON A *FIERY* SEA THAT *NONE* CAN GAIN THE SCOPE OR SCALE TO RISE *ABOVE* AND FULLY *COMPREHEND.*

BUT IN *ONE* SUCH AREA OF HELL, LILITH MADE HER HOME AND FASHIONED IT INTO THE LAND YOU KNEW.

DRAKULON.

THIS LAND'S *MIGHTY* RIVER IS ACTUALLY A *TRIBUTARY* OF THE *RIVER STYX.*

WHEN IT FLOWED.

THE WORLD STARTED *DYING* WHEN GOD BEGAN HIS *WAR* ON THOSE HE'D SPAWNED WHO HAD *THEN* GONE TO *DARKNESS*.

WHEN HIS *ASSAULT* ON LILITH BEGAN, HER POWER BEGAN TO *WANE*. AND *SO* DID THE LAND.

PERHAPS THE RIVER *FED* LILITH'S LIFE-FORCE. PERHAPS LILITH FEEDS THE RIVER. THE FACT *REMAINS* THAT THERE IS *NO LONGER* THE *ENERGY* FOR THEM TO BOTH EXIST.

LILITH CHOSE HER *OWN* LIFE OVER *THAT* OF HER WORLD. THE RIVER *DRIED*.

BUT THE RIVER IS *ALSO* LIFE FOR *ALL* THE *INHABITANTS* OF DRAKULON. ITS DRYING UP HAS MEANT *COUNTLESS* DEATHS AND THE WORLD REDUCED TO A STATE OF *BARBARISM* UNHEARD OF EVEN IN DRACULA'S TIME.

HOW COULD MY MOTHER *ALLOW* THIS? HOW COULD SHE BE SO *SELFISH?* SHE WANTED *GOOD*. SHE'S SENT ME TO EARTH AS AN *AGENT* OF ATONEMENT FOR HER PAST SINS.

AND *THEN* THE CHOICE BECAME TO *LIVE* OR *LET* LIVE. SHE CHOSE TO SAVE HERSELF. *MANY* WOULD HAVE.

I HAVE A *PURPOSE* HERE.

AND *YOU* MUST *AID* ME, VAMPIRELLA. WE HAVE TO FIND THE *SOURCE* OF THE *STYX* AND BRING IT BACK TO *LIFE*. IF IT'S BLOCKED, WE MUST *UNBLOCK* IT.

BUT *WHO* GAVE YOU THIS TASK? YOU'RE A *GOOD* MAN. *WHY* ARE YOU *HERE* IN HELL AT *ALL?* IT'S ALL SO CONFUSING.

I'LL EXPLAIN. *NOT* NOW, BUT *SOON.*

I *HAVE* TO THINK THIS THROUGH, ADAM. TO *RESTORE* THE RIVER WOULD MEAN *DEATH* TO MY MOTHER. I'M NOT SURE I CAN DO IT. IN FACT, I *MAY* DECIDE I HAVE TO *STOP* YOU MYSELF.

DON'T SAY THAT. *PLEASE.* YOU HAVE *NO* IDEA *WHAT* THAT WOULD MEAN.

THAT WE'D BE *FOES?* THAT ONE OF US WOULD *DIE?* I REALIZE THAT.

I HAVE TO *THINK,* ADAM. I NEED TO TAKE THAT TIME.

YES, THIS LAND IS *DYING.* *YES,* ITS PEOPLE NEED THE BLOOD TO FLOW *ANEW.* YES, *YES.*

BUT LILITH IS *STILL* MY MOTHER.

EDEN WAS GONE.

A FLOATING *PARADISE* AMIDST THE STARS. THE STUFF OF CHILDREN'S *STORYBOOKS* WITH COLORFUL PICTURES AND HAPPY ENDINGS.

BUT NOW, WEAK AND *CHILLED* WITH FEAR OF DEATH AND GOD'S WRATH UPON HER, SHE COULD *NO MORE* SUSTAIN THAT THAN SHE COULD THE RIVER OF BLOOD.

IT WAS ALL GONE. *ALL* THE *WONDERFUL* THINGS SHE'D NOURISHED AND SEEN GROW FROM *NOTHING.* ALL SHE'D MADE.

SHE HAS THE POWER TO STAY ALIVE, THAT IS *ALL.* AND TO KEEP A *LITTLE* OF EDEN ALIVE AROUND.

NOT THE *REAL* THING, OF COURSE. JUST A *GHOST.*

THE GHOST OF A PARADISE LOST WAS *ALL* SHE HAD LEFT.

SIRE! MOTHER LILITH! IT'S YOUR *DAUGHTER!*

I HAVE *MANY* DAUGHTERS.

I SPEAK OF *VAMPIRELLA.* SHE IS *BACK.* SHE IS *HERE.*

IN MY *GARDEN?* BRING HER TO ME.

NO, I MEANT SHE HAS *RETURNED* TO DRAKULON. SHE IS *WITH* VAN HELSING.

VAN HELSING? SHE IS WITH THE *WHITE LIGHT?*

NO. THAT WOULD BE *TOO* CRUEL. EVEN MY FATHER COULDN'T BE THAT *CRUEL.*

BRING HER TO ME *ANYWAY.* MARTIAL A *FORCE* AND BRING HER *BACK.* I MUST *SPEAK* TO HER. I MUST *EXPLAIN.*

OH, AND *IF* VAN HELSING *WERE* TO DIE IN THE PROCESS, I WOULD BE *MOST* PLEASED.

SHE CLOSES HER EYES AND *SLEEPS.*

ONCE, SHE *DIDN'T* SLEEP FOR MILLENIA AT A TIME. *ONCE.*

NOW SHE SLUMBERS OFTEN.

THIS WAS MY CITY.

MY HOME.

YOU MEAN *THIS* WAS LILITH'S *ORIGINAL* HOME?

NO. WHEN I *FIRST* CAME TO EARTH I KNEW *NOTHING* OF HER. I THOUGHT DRAKULON WAS A *PLANET* FAR OFF IN *SPACE.*

A PLANET OF VAMPIRES FOR WHOM BLOOD RAN LIKE *WATER* AND LIFE WAS *GOOD.*

WHEN I *FIRST* ARRIVED ON EARTH, I HAD *MEMORIES.*

FALSE MEMORIES GIVEN TO ME BY LILITH I SUPPOSE.

I HAD A MOTHER AND A FATHER. A BROTHER TOO, I THINK.

IT'S STARTED TO BECOME *HAZY* OF LATE, THE DETAILS...THEIR FACES AND NAMES.

BUT I *STILL* KNOW...I'M *CERTAIN*...THAT *THIS* WAS THE CITY WE *LIVED* IN MY MEMORIES.

I'M *SORRY,* VAMPIRELLA.

I AM *TOO.* EVEN IF THEY ARE *FALSE,* THEY ARE STILL SWEET *WARMTH* IN MY HEART.

YOU SEEM TO KNOW A *LOT* ABOUT DRAKULON, ADAM. *MORE* THAN YOU SHOULD.

DO YOU KNOW *THIS* PLACE?

IT WAS CALLED *KUBEK'EN.* IT WAS A CITY OF *TEN THOUSAND* SOULS. LAST YEAR THE *FINAL* FEW OF THEM DIED.

HOW?

STARVATION. THEY HAD *TURNED* UPON EACH OTHER WHEN THE RIVER OF BLOOD DRIED UP.

CAN YOU *IMAGINE* A CITY AT WAR WITH ITSELF? *FIRST* IT WAS BUILDING AGAINST BUILDING, *THEN* FAMILY AGAINST FAMILY, AND *FINALLY* HUSBAND AGAINST WIFE AND MOTHER AGAINST SON.

NOW THERE IS *NO ONE.*

NOT *QUITE,* VAN HELSING!...

...NOT QUITE!

WE ARE THE MINIONS OF LILITH, OUR EMPRESS AND MOTHER.

YOU MUST COME WITH US, VAMPIRELLA. YOUR MOTHER WOULD HAVE WORDS WITH YOU.

"VAN HELSING, ON THE OTHER HAND, SHE HAS NO WORDS FOR AT ALL."

RUN, VAMPIRELLA!

I CAN HOLD THEM OFF!

NO, ADAM!

UNTIL I'M CERTAIN OF THE FACTS -- I'M WITH YOU.

KEEP AWAY!

IF YOU'RE JUST *OBEYING ORDERS* THEN I *DON'T* WANT TO *HURT* YOU.

IT'S *US* WHO MIGHT HURT *YOU*, VAMPIRELLA, *IF* YOU RESIST ANY FURTHER.

WEAPONS *A'READY*, MEN! *BRING* HER DOWN! USE *FORCE!* WE *MUST* RETURN TO OUR LIEGE.

YOU WERE *WARNED* TO KEEP AWAY.

YOU WERE WARNED!

AND SO...

I'VE DECIDED, ADAM.

THIS ATTACK... OR SEEING THE CITY I REMEMBER NOW WHITTLED TO A HUSK...

ONE OR THE *OTHER* HAS HELPED ME DECIDE.

I'LL GO WITH YOU.

ARE YOU *SURE?* I DON'T WANT YOU TO DO SOMETHING *RASHLY... IN* THE HEAT OF BATTLE... AND *THEN* REGRET IT *LATER.*

LIKE I SAID *EARLIER,* LILITH IS *SUSTAINING* HER LIFE-FORCE BY KEEPING THE RIVER *DRY.*

IF THE RIVER *FLOWS,* LILITH WILL *DIE.*

I LOVE MY MOTHER *DEEPLY,* BUT I LOVE MY HOMELAND *MORE.* I CAN'T SEE IT PERISH. I SIMPLY *CAN'T.*

WE'LL GO ON. WE *HAVE* TO. WE'LL *SEE* IT THROUGH.

AND DRAKULON WILL *LIVE AGAIN!*

END OF
BOOK ONE.

Joe Jusko sketch from a lithograph included with the Vampirella: Blood Lust Hardcover Edition

BOOK II

LATER. ONE NIGHT, ONE DAY.

HOW MUCH FURTHER, ADAM?

I'M... *NOT* SURE.

I'LL KNOW THE SOURCE OF THE *RIVER STYX* WHEN WE GET THERE. I'LL KNOW.

BUT *UNTIL* THEN...

WE WALK.

DRAKULON'S *MOTHER* IS DYING.

TO *MOST*, DEATH IS AN INEVITABILITY. TO LILITH, IT COMES AS *SOMEWHAT* OF A SURPRISE.

FOR GOD IS *WEARY* OF HER.

HER *CHOICE* TO MAKE DRAKULON A BARREN THING WAS A HARD ONE MADE, AND OF NECESSITY. SHE COULD *NO LONGER* EMPOWER THE STYX, THE LIFE OF THE PLANET, WHILE MAINTAINING HER *OWN* EXISTENCE.

YES, A HARD CHOICE.

BUT ONE SHE MADE WITH THE *CONVICTION* OF A SURVIVOR.

NOW HER DAUGHTER, THE *ONE* OF HER CHILDREN WHOM SHE LOVES ABOVE *ALL* OTHERS, WOULD *UNDO* THAT MEANS OF SURVIVAL.

VAMPIRELLA, AND THAT *DAMN* (OR WAS IT UNDAMNED) ADAM OF THE LIGHT, MEANT TO BRING THE STYX TO LIFE, WHICH IN TURN, WOULD MEAN DEATH FOR LILITH.

HER HEART...

SENTRY.

MOTHER.

ALERT THE *DIRT EATERS.* MY DAUGHTER WILL REACH THEIR PROVINCE SOON.

AS YOU *ORDER,* MOTHER.

... HER HEART BREAKS.

I NEED *SUSTENANCE*, ADAM.

BLOOD.

THE BLOOD IN THE POUCHES, *DRAINED* FROM LILITH'S SOLDIERS, IS GONE.

I HUNGER.

SINCE RETURNING HOME, I HAVE *HUNGERED* SO.

YES, YOU'VE CHANGED.

SKRAK!

YOU'RE ONE TO TALK OF *CHANGING*, ADAM.

AT *LEAST* I DON'T KNOW THE *REASON* FOR MY TRANSFORMATION. *YOU*, ON THE OTHER HAND, SIMPLY *REFUSE* TO TELL --

It's her -

vampirella!

take her!

kill adam! the light! kill him!

kill him!

ADAM!

DIRT EATERS!

THEY LIVE UNDERGROUND LIKE MOLES, SUCKING WHATEVER NUTRIENTS THEY CAN GLEAN FROM THE SOIL.

THEY SERVE LILITH?

IT WOULD *APPEAR* SO.

COME, ADAM. MY FEAST AWAITS.

VAMPIRELLA, I'VE NEVER KNOWN YOU SO QUICK TO STRIKE.

AS YOU'VE JUST SAID, I'VE CHANGED.

AND THE SOONER I STRIKE, THE SOONER I FEED.

SLASSH

EEILAAHH!

ANOTHER DAY.

THIS...

...THIS IS LIKE *NOTHING* I REMEMBER.

WHAT *IS* THIS PLACE?

ONE OF LILITH'S TEMPLES.

IT WAS ERECTED FROM THE *BONES* OF THE *DEAD* IN TRIBUTE TO LILITH.

WHEN?

WHEN THE RIVER *BEGAN* TO DIE. THEY HOPED THIS PLACE WOULD BE TRIBUTE ENOUGH THAT LILITH MIGHT SAVE THE RIVER AND *THEREBY* SAVE THE LAND.

WHEN THERE WERE *NO MORE* DEAD TO SUPPLY THE BONES, SOME *LIVING* VOLUNTEERED TO DIE SO THE *WORK* MIGHT CONTINUE.

WHEN THERE WERE NO MORE VOLUNTEERS, THE PRIESTS SIMPLY BEGAN KILLING EVERYONE.

AND? WHAT HAPPENED?

"IT WAS *ALL* FOR NOTHING. THE RIVER DIED *ANYWAY* AND THE PRIEST AND WORSHIPPERS WHO WERE *LEFT* DIED TOO.

"ALL FOR NOTHING."

I WANT TO EXPLORE THIS PLACE. I FEEL A *STRENGTH* HERE.

WHAT YOU FEEL IS LILITH'S *ESSENCE* FROM THE YEARS OF WORSHIP AND SACRIFICE THAT WAS *DONE* HERE IN HER HONOR. THIS PLACE IS *RICH* WITH HER POWER.

BE CAREFUL.

WHEN WILL YOU EXPLAIN HOW YOU *KNOW* SO MUCH. *THIS* CITY. *OTHER* CITIES AND LANDS OF DRAKULON. IT'S AS IF YOU HAVE A *COMPLETE* HISTORY OF THIS PLACE IN YOUR *HEAD.*

I'LL EXPLAIN *SOON.* I PROMISE.

"NOW REMEMBER WHAT I SAID. TAKE *CARE.*"

WILD IS THE STILLNESS.

ANGRY AND RAVING IS THE CLARET DUST THAT LIES IN MAD SETTLEMENT.

SOFT AND SHARP AT ONCE. THE HAZE OF EVENTS GONE LINGERS STILL.

AND VAMPIRELLA *BURNS* WITH A WARMTH SHE NEITHER KNOWS NOR LIKES.

"I SHOULD *KILL* ADAM," SHE THINKS. "I SHOULD BE A *DAUGHTER,* LOYAL AND TRUE."

SHE IMAGINES THE SWEET TANG OF ADAM'S BLOOD AND LICKS HER LIPS.

BUT THEN, *ANOTHER* THOUGHT, AND WITH IT -- *DOUBT.*

"LOYAL AND TRUE. LOYAL AND TRUE."

"I DO *NOT* THINK THIS WAY. *LOYAL AND TRUE.* THESE THOUGHTS ARE *NOT* MINE."

NO, MY DAUGHTER...

...THEY'RE *MINE!*

MOTHER!

YES, VAMPIRELLA, YOUR MOTHER. YOUR LOVING MOTHER THAT *YOU* WOULD SEE DEAD.

HOW ARE WE TALKING? IS *THIS* SOME PORTAL?

A *MIRROR,* CREATED IN MAGIC AND ASH AND THE SOULS OF CHILDREN. A MEANS THAT THE PRIESTS MIGHT *COMMUNICATE* WITH ME AND BEG FOR THEIR LIVES.

AS *I* NOW BEG FOR *MINE.*

I'M SORRY. SO SORRY. BUT *THIS* LAND IS *MY HOME.* ITS PEOPLE ARE *MY* PEOPLE. THEY ARE *ALL* YOUR CHILDREN.

THAT I CREATED. AND I *WILL* SEE THEM DIE IF IT *MEANS* I LIVE.

YOU HAVE LIVED FOR *EONS.* ISN'T THAT *ENOUGH?* CAN'T YOU *ACCEPT* YOUR FATE... DIE KNOWING THAT YOU LEAVE *LIFE* IN DRAKULON? LIFE THAT WILL WORSHIP AND *REVERE* YOUR MEMORY FOREVER.

FOR GOD *WILL* COME. ONE DAY. SOON. AND *THEN* ALL YOUR SELFISH PRESERVATION WILL BE FOR *NOTHING* ANYWAY.

WAIT UNTIL DEATH CALLS *YOUR* NAME, CHILD. WAIT AND SEE WHAT *YOU* DO. WHAT STEPS. ANY AND ALL THAT IT TAKES FOR *ONE* MORE DAY... ONE MORE *HOUR.*

I *LOVE* THIS PLANET. I LOVE *MY CHILDREN.* BUT I MADE THE *CHOICE* TO LIVE AT WHATEVER COST.

THEN I MUST *STAND* BY MY DECISION TOO.

I *LOVE* YOU, DAUGHTER.

AND I *YOU*, MOTHER. WITH *ALL* MY HEART.

THEN YOU WILL *FORGIVE* ME FOR WHAT I'M *ABOUT* TO DO.

I'M SORRY.

ADAM! HELP!

VAMPIRELLA!

HOLD ON!

MY MOTHER...

...SHE *TRIED* TO... SHE...

I KNOW, VAMPIRELLA.

I KNOW.

IN YEARS *HENCE* THERE WOULD BE BALLADS AND WORD PLAYS THAT SING OF THIS PAIR.

HOW THEY *FOUGHT.*
HOW THEY *NEVER* WAVERED.

THEY HAD *BELIEF* IN THEIR GOAL. THEY HAD *EACH OTHER.*

IT WAS *ENOUGH.*

ENOUGH.

ENOUGH TO KEEP THEM *MOVING* ON. FIGHTING ON. TRAVAILING *ON!*

AND ON.

AND ON.

VAMPIRELLA. THIS IS *IT!*

WE'RE *HERE.*

THIS RANGE?

NO, THE *MOUNTAIN.*

INSIDE IT.

WHAT *IS* THIS VALLEY?

IT ISN'T A VALLEY. IT'S A *RIVER BED.*

THIS WAS ONCE A *RESERVOIR* OF BLOOD. *FROM* IT THE STYX DREW *LIFE.*

AND WILL AGAIN.

HERE. SEE? THE SOURCE.

THIS.

THIS *ISN'T* EVEN A TRICKLE.

NO. ONE OR *TWO* DROPS A DAY. AND EVEN IN THE COOL OF THE MOUNTAIN THEY DRY AWAY BEFORE AN *HOUR* HAS PASSED.

BUT THERE! YOU'RE FORTUNATE, IT'S A *FRESH* DROP. GO ON, *TASTE* IT.

AHH.

IT'S--

LIKE *NOTHING* ELSE. I KNOW.

WE *CAN'T*, VAMPIRELLA.

BUT I CAN.

COME, FIND HIGHER GROUND. *ONE* OF THOSE LEDGES.

SO *WHAT* NOW? *HOW* CAN WE TURN A DROP INTO A *DELUGE?*

ADAM VAN HELSING SITS.

HE IS *CALM*, LIKE THIS IS *NOTHING*. LIKE THIS IS *EVERYDAY*.

IT *ISN'T* OF COURSE.

HIS CALMNESS COMES FROM BEING *PREPARED*. PREPARED AND READY.

HE'S BEEN PREPARED SINCE THE *DAY* HE DIED.

IT IS *DONE*. THE LIGHT... VAN HELSING *DID* IT.

THE RIVER FLOWS.

DON'T YOU THINK I *ALREADY* KNOW? DON'T YOU THINK I CAN *FEEL* IT? I'M *DYING*.

MY DEATH IS *CLOSE*.

PERHAPS I WILL THWART MY FATHER *YET* AND DIE BEFORE HIS *WRATH* IS VISITED DOWN.

SENTRY.

MOTHER.

YOUR LAND LIVES *ANEW*. MY POWER WANES. YOU ARE *FREE*. GO. ENJOY WHATEVER LIFE YOUR SISTER VAMPIRELLA HAS BROUGHT YOU.

MOTHER, *NO!* I *WON'T* GO. I *LOVE* YOU. I WOULD *DIE* FOR YOU... *WITH* YOU.

IF YOU WANT TO *PLEASE* ME THEN LIVE. TELL *ALL* WHO *STILL* SERVE ME TO LIVE. AND *IF* THEY CAN, HAVE THEM *NOT* HATE THEIR MOTHER FOR WHAT SHE DID.

ALL SHE WANTED WAS TO LIVE *TOO*. IS THAT *SO* WRONG?

ONE *FINAL* COMMAND.

I WOULD HAVE VAN HELSING GONE FROM DRAKULON. I WOULD HAVE HIM DEAD.

SUMMON WHAT IS *LEFT* OF THE EASTERN PLATOON. TELL THEM TO *JOIN* WITH THE SOUTHERN NOMAD CLAN WHO REMAINED *LOYAL*. HAVE THEM SWOOP AND SNUFF OUT VAN HELSING'S LIGHT.

CONSIDER IT DONE.

ANYTHING.

THERE, *SEE*. ALREADY IT FLOWS. *SOON* THE RIVER BANKS WILL BE *FULL* AND LIFE CAN BE *AS* IT WAS.

WITHOUT MY MOTHER. *HOW* CAN IT?

YOU'RE SAD, BUT YOU SEE THIS WAS FOR THE BEST.

YES. I DO.

LOOK, IT *ISN'T* OVER FOR US.

AN *ARMY* GATHERS.

FINAL VENGEANCE FROM YOUR MOTHER.

WE *HAVEN'T* LONG. DO YOU WANT TO KNOW *WHY* I'M HERE? HOW I *KNOW* WHAT I DO?

NOW IS THE TIME TO TELL YOU... AND *ALL* THE TIME WE HAVE.

WHEN I WAS *YOUNG*, BEFORE I JOINED THE VAN HELSING QUEST, TO *RID* VAMPIRES FROM EARTH, I WAS WILDER. I DRANK. I WAS CRAZY AND STUPID.

I *KILLED* A MAN. HE WAS A WILD ONE LIKE ME, BUT HE *DIDN'T* DESERVE TO DIE.

I CARRIED THE *GUILT* WITH ME. THIS WAS *WHY* I SO ARDENTLY TOOK TO THE GOALS OF MY FAMILY. THIS WAS *WHY*, LIKE MY EARTHLY FATHER, I *HATED* VAMPIRES SO.

REDEMPTION?

YES, I WANTED REDEMPTION. AND THE HATRED *CLEANSED* MY CONSCIENCE FOR A TIME TOO.

UNTIL I MET YOU AND I KNEW I COULD NEVER HATE AGAIN.

BUT *THEN* I DIED. I LEARNED THAT THE *INITIAL* KILLING OF *MINE* WAS GOD'S WILL.

I NEEDED THE *SIN* OF MURDER SO I COULD *ENTER* HELL'S PORTALS, YET WITH MY HEART *STILL* PURE...

MADE PURE BY MY YEARS OF STRUGGLE TO *ATONE*.

WHY?

TO ACT AS GOD'S *CONDUIT.*

IF HE HAD *SIMPLY* STRUCK LILITH DOWN, SHE WOULD HAVE GONE, BUT THAT *WOULDN'T* AUTOMATICALLY MAKE THE RIVER LIVE *AGAIN.* NO. THAT HAD TO BE DONE *SEPARATELY.*

MY MISSION WAS TO COME HERE. I *DIDN'T* REVIVE THE STYX, IT WAS MY FATHER, GOD IN HEAVEN, WHO ACTED *THROUGH* ME.

SOME IN DRAKULON CALL ME THE *LIGHT.* IT IS *GOD'S* LIGHT OF WHICH THEY REFER.

WHY? WHY DID GOD *CARE* IF THE STYX FLOWED THROUGH HELL?

BECAUSE THOSE WHO *LIVE* HERE, WHETHER THEY REALIZE IT OR NOT, ARE *HIS* CHILDREN TOO. HE WANTED TO GIVE THEM LIFE.

AND NOW YOU'VE DONE IT, *WHY* ARE YOU STILL HERE? WHY HAVEN'T YOU *ASCENDED?*

I'VE BEEN TO *HELL,* VAMPIRELLA. THERE CAN BE *NO* PLACE IN HEAVEN FOR ME *NOW.*

BUT THE ARMY *APPROACHES.* THEY WANT OUR HEADS.

OH, I *DOUBT* THEY WISH TO HARM YOU, VAMPIRELLA. IT'S NOT *YOUR* HEAD THEY'LL MOUNT ON A PIKE.

WE'LL FIGHT THEM *TOGETHER.*

NO. I THINK *NOT.*

LOOK AT YOU.

ADAM!

GOOD-BYE, VAMPIRELLA. *WHATEVER* YOUR FATE... *WHEREVER* YOU'LL BE... THINK OF ME.

ADAM, IT NEVER SEEMED TO BE THE RIGHT TIME OR PLACE TO SAY THIS--

I *STILL* LOVE YOU. I'LL *ALWAYS* LOVE YOU.

THINK OF ME.

MOTHER!

YOU SUMMONED ME.

I AM *SOON* TO DIE. IT SEEMED THE *LEAST* I COULD DO WITH THE *LAST* OF MY POWER.

YOU COMMANDED AN *ARMY* TO ATTACK ADAM.

PLEASE, MOTHER, DON'T KILL HIM! *SPARE* HIM!

I CANNOT DO THAT AND *YOU* CANNOT ASK IT. *NOT* IF YOU *LOVE* THIS LAND AS YOU DO.

IF YOU LOVE IT *ENOUGH* TO HAVE A HAND IN YOUR MOTHER'S DESTRUCTION, THEN YOU *SHOULD* LOVE IT ENOUGH TO *TEST* YOUR MAN'S *WORTH* FOR THAT SAME LAND'S *SAKE.*

TEST HIM?

IF I AM GONE, DRAKULON WILL *NEED* A LEADER.

SOMEONE WISE AND STRONG. IF HE CAN *BEST* AN ARMY, THEN ADAM VAN HELSING IS *SUCH* A MAN.

AND IF THE TASK IS *TOO MUCH?*

IT WOULD *NOT* BE A TEST IF THERE WAS NO CHANCE OF *FAILING* IT.

WHAT OF MY SUMMONING?

YOU ARE MY *ONE* CHANCE. IF MY FATHER IS TO *END* ME, THEN *THROUGH* YOU I MIGHT *YET* LIVE ON AND *ACHIEVE* IT.

ACHIEVE *IT?* WHAT?

REDEMPTION.

A WORD YOU HEARD NOT LONG AGO FROM VAN HELSING'S LIPS. VAN HELSING *CRAVED* IT HIS WHOLE LIFE.

WILL YOU BE *MINE?*

I WOULD BATHE IN THE RIVER STYX ONE *FINAL* TIME. JOIN ME, WE CAN TALK.

MOTHER AND DAUGHTER.

AND SO IT WAS.

ON THE BLOODY BANKS. MOTHER AND DAUGHTER.

THEY TALKED AND MADE THEIR PEACE AND *AFFIRMED* THEIR LOVE ONE *FINAL* TIME.

LILITH HAD A TASK FOR VAMPIRELLA... TO *UNDO* THE HATE.

VAMPIRELLA AGREED OF COURSE. AND WAS *GONE* IN A FLASH OF PALE ARTERY BLUE.

GOD CAME *MOMENTS* LATER.

THEN LILITH WAS *GONE* AS WELL.

By the banks of a mighty river, a *warrior* sits and *readies* his weapons for what's to come.

The battle and the blood.

He stands and stretches. He breathes the iron and sulfur air. He smiles a weary fighter's smile, knowing this battle will be his last or his greatest.

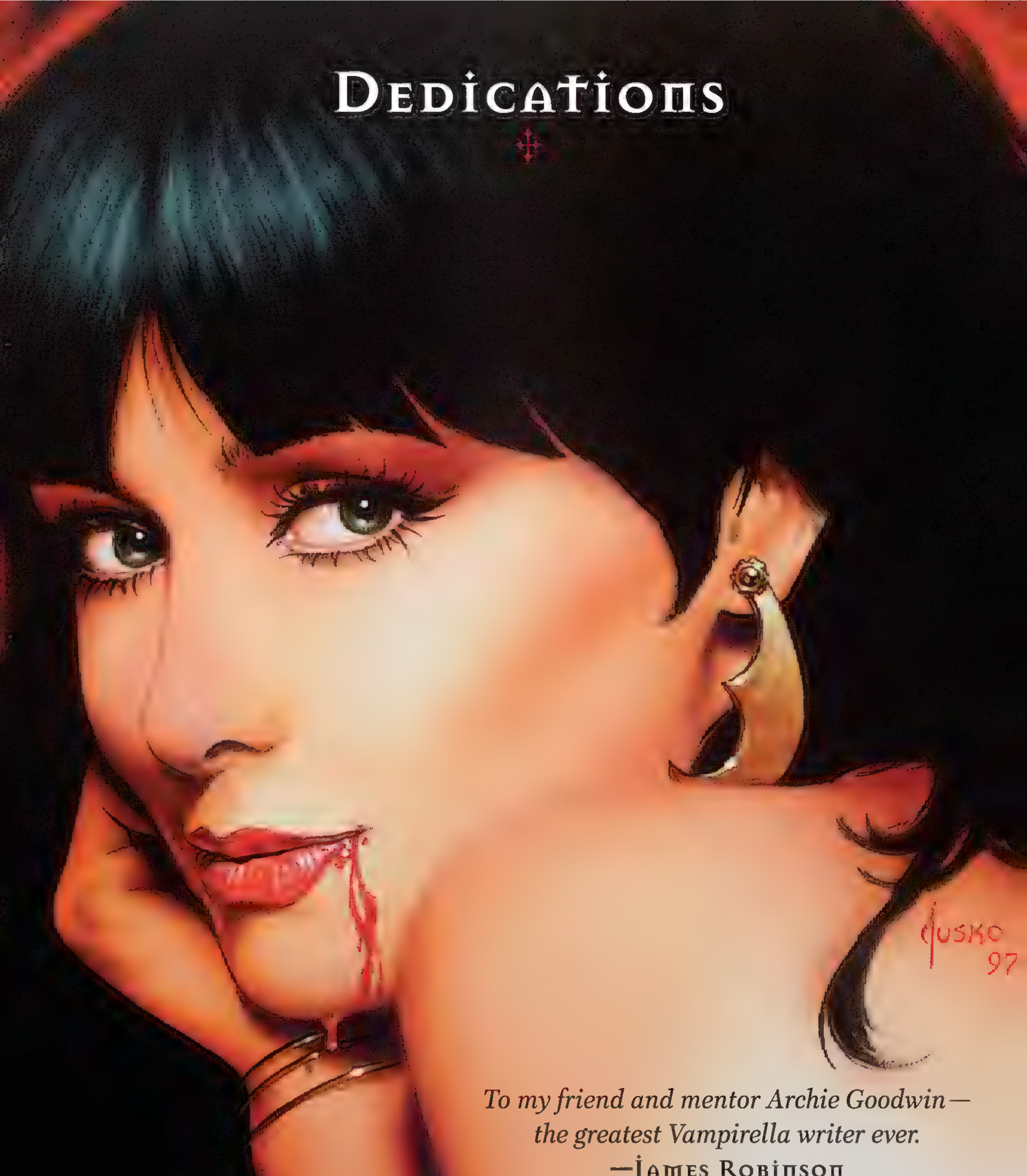
"Oh, my father," he calls out, "do not forsake me now."

And *then* Adam Van Helsing spits at the approaching horde. He laughs.

And walks toward his *destiny.*

END

Dedications



To my friend and mentor Archie Goodwin—
the greatest Vampirella writer ever.
—James Robinson

This effort is dedicated with utmost thanks
and appreciation to John Buscema,
one of the best draftsmen and storytellers
to ever grace a comics page. I can only guess
which direction my life would have taken
had I not been exposed to his work at such
a young and artistically formative age.
—Joe Jusko

EPILOGUE

IT COULD HAVE BEEN A SECOND *LATER.*

OR SHORTER. A MOMENT. AN *INSTANT.*

OR *LONGER* PERHAPS.

A MINUTE.

AN HOUR.

A DAY.

A YEAR.

A *MILLENNIA.*

TIME... AND *ALL* THAT...

...IT STARTS TO *BLUR* AFTER AWHILE.

VAMPIRELLA. I DIDN'T SEE YOU ENTER.

JUSKO 98

I SUPPOSE YOU RETURNED AFTER WHAT HAPPENED ON EARTH... TO EARTH. YOU'LL BE STAYING I PRESUME. I'VE ALREADY HAD A CHAMBER READIED FOR YOU.

IT'S NOT WHAT YOU THINK. I'M ONLY HERE FOR A SHORT TIME. I'M ABOUT TO BE RESURRECTED AGAIN.

I *DON'T* UNDERSTAND.

WHEN I WAS SENT BACK TO EARTH BY MY MOTHER *LILITH*, I DIDN'T REALIZE THEN BUT DISCOVERED LATER...

...IF I AM KILLED, I RETURN. AGAIN AND AGAIN. LILITH'S GOAL FOR ME...TO *REDEEM* HER THROUGH GOODNESS, IS A *NEVER-ENDING* ROLE I MUST PLAY.

HOW *LONG* SINCE I SAW YOU LAST?

ONE HUNDRED AND TWENTY-THREE YEARS AGO I *LEFT* YOU HERE ON *DRAKULON*...

YOU'VE CHANGED *ONLY* A LITTLE IN THAT TIME, VAMPIRELLA.

AND *YOU* HAVE CHANGED *NOT* AT ALL.

WHAT HAVE YOU DONE SINCE WE *PARTED?* TELL ME. I *MISS* EARTH. I'D *LOVE* TO HEAR ANYTHING.

I DON'T HAVE TIME TO TELL YOU EVERYTHING *BUT*...

LET ME *THINK*...

WHEN I RETURNED TO EARTH... SOON AFTERWARDS I ENCOUNTERED THE DAUGHTER OF CHAOS AND HER MAD PLANS.

THEN A *DECADE* LATER THERE WAS THE *INVASION*.

FROM OUTER SPACE.

NO. *INNER* SPACE *ATLANTIS*... ITS PEOPLE WERE *WITHIN* THE EARTH... IN A *POCKET* OF IT THAT'S HOLLOW. IT TOOK *TWO YEARS* TO VANQUISH THEIR *HOLD* ON THE PLANET.

THEN LATER STILL THERE WERE THE *"LOOSE MAN BATTLES"*. THAT *WAS VIOLENT*...LONG AND VIOLENT.

AND THERE WAS *KALI'S WEEKEND*... AS THE COMPUTER NEWSMEN CALLED IT.

WEEKEND?

WHEN THE GODDESS *REAPPEARED*, MANY DIED BEFORE I SENT HER BACK TO HER DIMENSION.

MANY? HOW MANY?

INDIA.

OH.

OF COURSE, THAT SEEMS *SMALL* NOW COMPARED TO WHAT *JUST* HAPPENED.

THE EARTH *DESTROYED.*

YES, IT'S *GONE.*

WE'VE BEEN GATHERING SOULS FOR DAYS.

RULING DRAKULON...IS IT HARD...HAS...HAS IT BEEN *HARD?*

I *NEVER* ALLOW MYSELF TO DECIDE. I SIMPLY DO IT.

SO *WHAT* NOW? FOR YOU?

I *KNOW* IN MY HEART... MY MIND... WHERE I'M *MEANT* TO GO NEXT. AN OFF-WORLD COLONY ON *CALISTO,* ONE OF JUPITER'S MOONS.

I GUESS THERE'S EVIL WHEREVER MAN VENTURES.

IT WOULD *SEEM* THAT WAY.

HOW MUCH *LONGER* UNTIL YOU GO AWAY *AGAIN?*

I DON'T KNOW. *SOON.*

ADAM...

...I'VE KNOWN *OTHERS... LOVED* OTHERS... BUT NEVER LIKE YOU. YOU ARE MY *ONE* AND *ONLY.*

I'VE LOVED OTHERS *TOO,* VAMPIRELLA. BUT YOU WERE *ALWAYS* IN MY THOUGHTS.

SO.

SO.

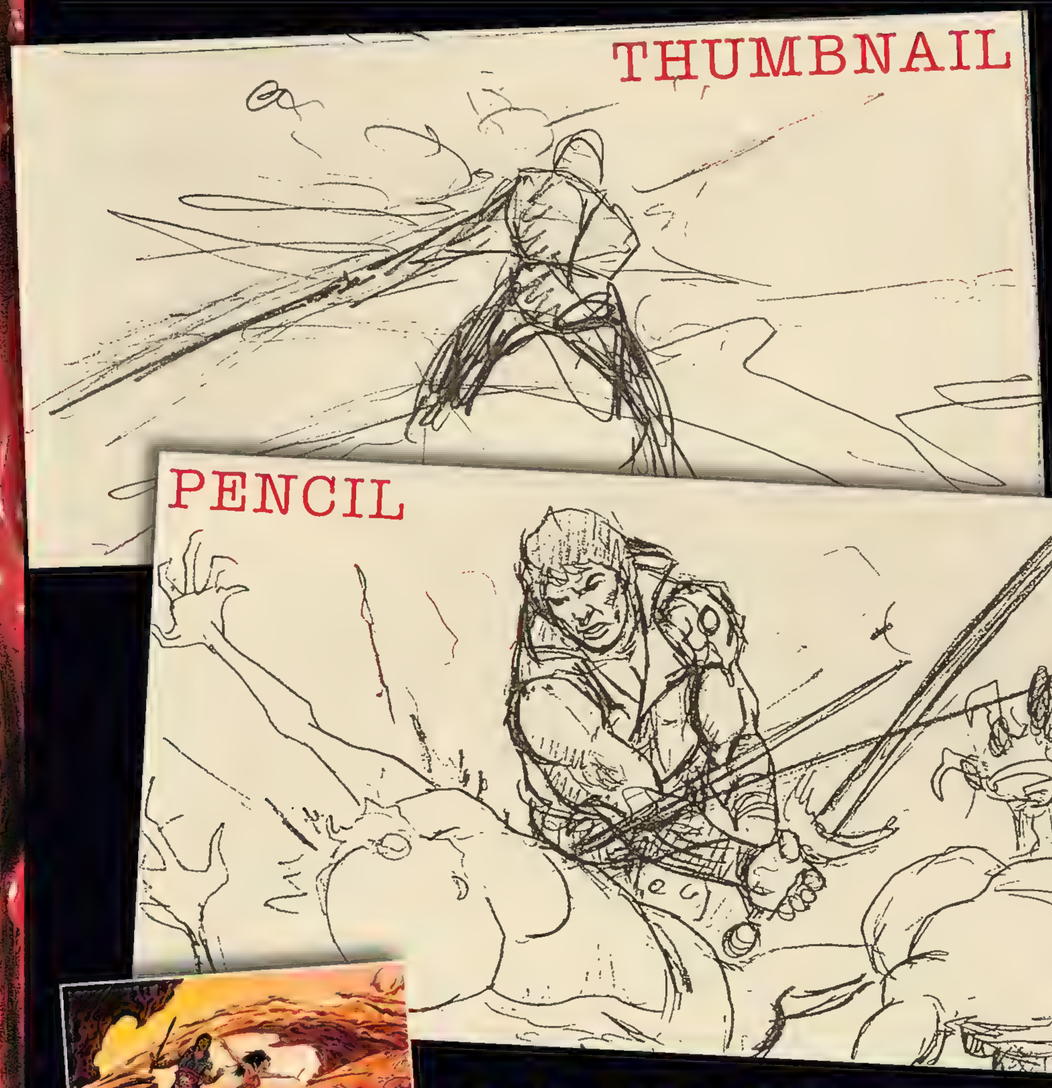
CAN I SIT WITH YOU...*UNTIL* IT'S TIME FOR ME TO GO?

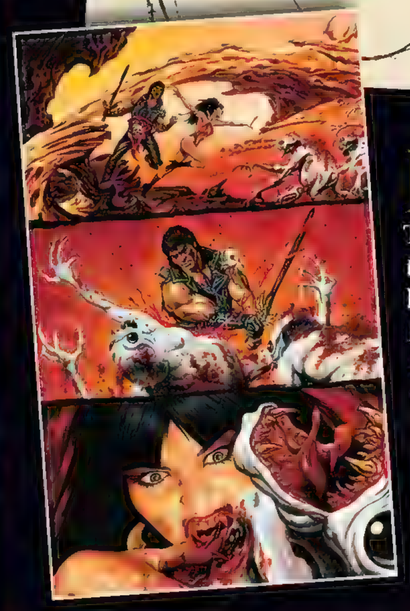
OF COURSE. OF COURSE. *COME* LET'S GO OUT ONTO THE *VERANDAH...*

...WE CAN ENJOY THE VIEW!

THE END

The Director's Cut





PAGE 34

To achieve the cinematic effect that both Joe and James were trying to achieve, Joe carefully chose the "camera" angle in his panels. On Page 34, Joe pans the camera progressively from a far shot of both Adam and Vampirella to a medium shot of Adam and finally to a close-up of Vampirella. Besides the close-up, Joe chose an upshot of Vampirella for this panel to best show how ferocious she has become.

While it was clear that Adam was fighting for his life, Joe felt that a shot of his back just wasn't engaging enough. By reversing the angle, Joe was able to capture Adam's expression and show the ferocity of the battle.

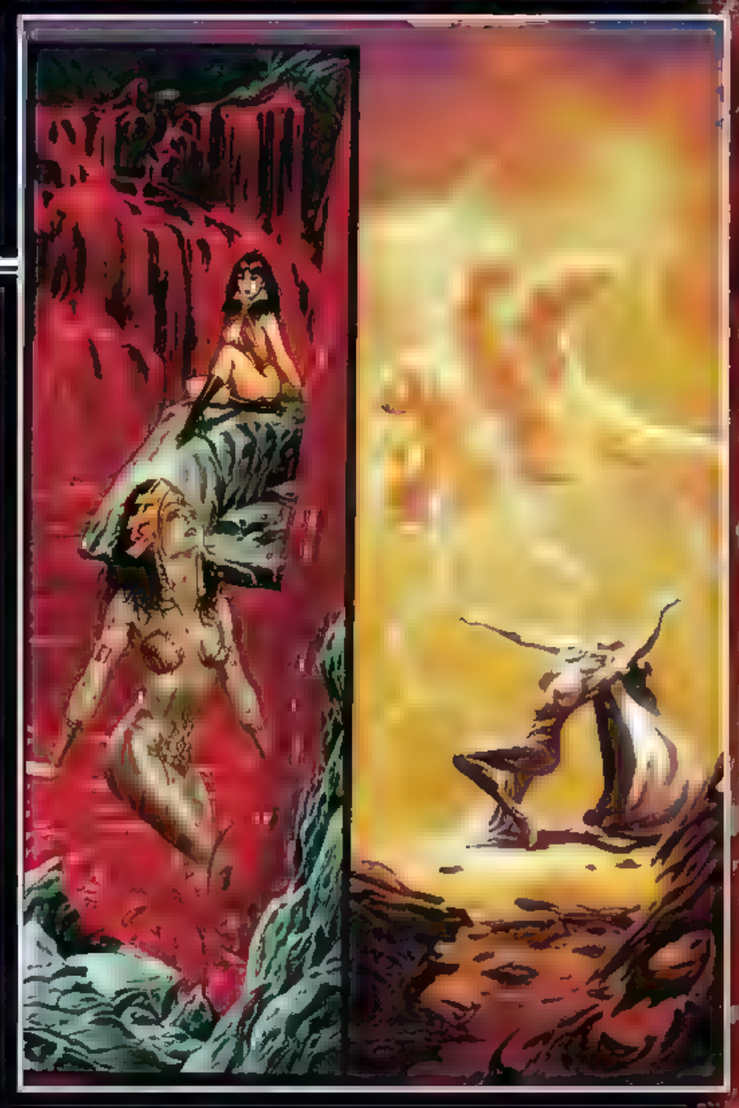
PAGE 35

On Page 35, Joe reverses his choice of shots, and moves from the close-up of Adam to finally the far shot of both Adam and Vampirella standing amongst the dirt-eaters. Joe deliberately kept the figures small to emphasize the scope and carnage of the battle.

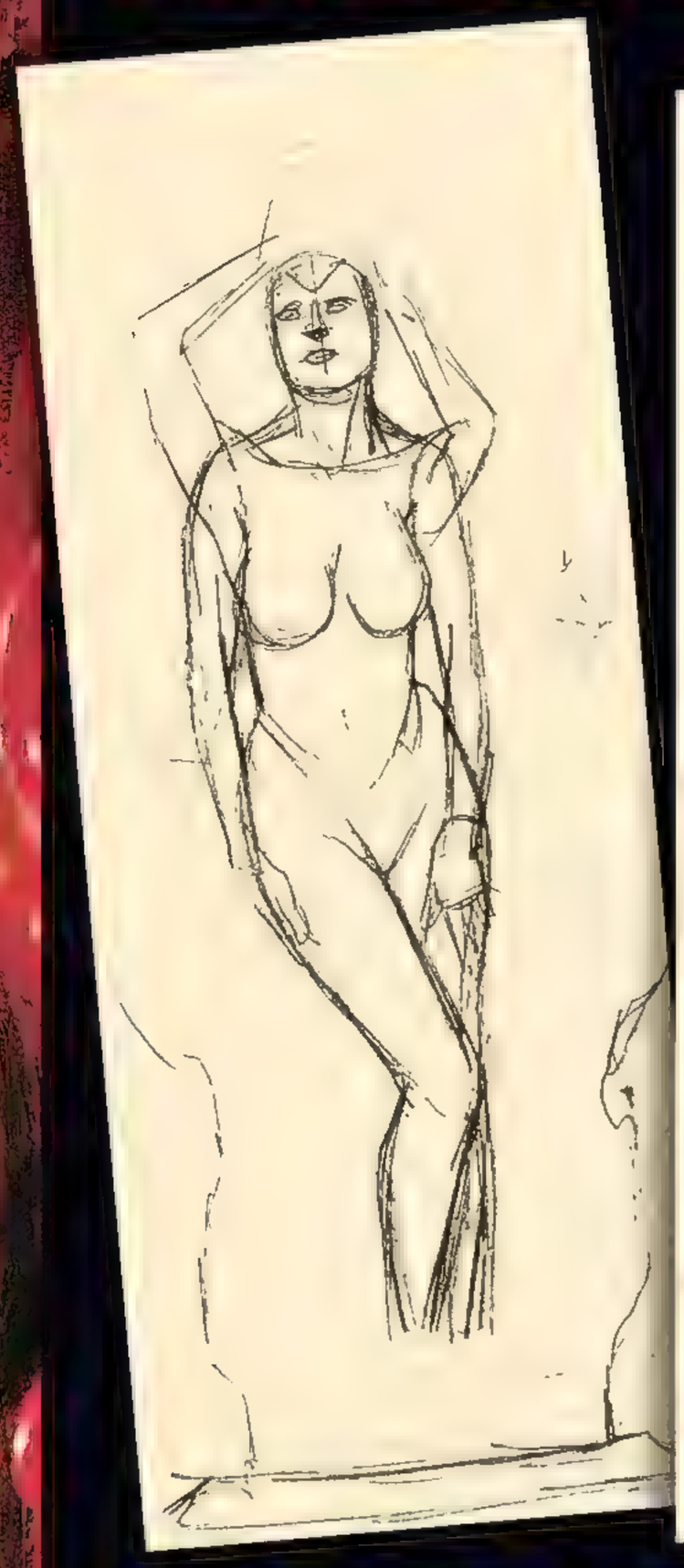
By changing the angle of this shot, Joe was able to show Vampirella's face. "The side shot just wasn't dramatic enough," Joe reveals, "it was too flat." The angle also produced much greater depth as the dirt eater frames the foreground, while Vampirella is placed in the mid-ground.

THUMBNAILS

The Devil is in the Details



THUMBNAILS



PENCIL

PAGE 53

Joe didn't spend all his time just worrying about Adam and Vampirella. Every character was important, especially Lilith. Joe struggled to capture her ambivalence as she bathed in the Styx for the last time. In his first sketch, Joe set the composition for the panel and indicated Vampirella's position. He originally drew Lilith with her hands at her side, but decided that the figure was too static. He then roughly sketched how her hands would look if they were raised.

Still not happy with the layout, Joe changed Lilith's figure altogether in the second drawing. While the figure looks more graceful here, he feared that the impact of the scene might be lost and that Lilith was posed too much like a swimsuit model.

Joe finally achieves his vision of Lilith in the third version. Her figure is at ease in the Styx and yet conveys a sense of tension. Her head, tilted upwards, allows for her to admire the rejuvenated Styx, or perhaps await the hand of God.

VAMPIRELLA® REVEALED!

Take a trip
inside the mind
of legendary writer
JAMES ROBINSON!
Here follows his
complete script for
VAMPIRELLA:
BLOOD LUST
BOOK II!

PAGE ONE.
FULL PAGE.

Vampirella and Van Helsing in full figure. They're on a slope that cuts diagonally across the bottom third of the page.

They are walking along this slope (not down or up it) so as they advance towards us, one leg each is fully extended while their other leg each is bent.

As they walk towards us along the slope, they're sliding down just a little/enough that pink dust is being thrown up around their feet from the dusty red soil.

As they advance, both look off in the direction they're heading, squinting against the fierce sun overhead.

CAPTION: Later. One night, one day.

VAMPIRELLA: How much further, Adam?

ADAM: I'm... not sure.

ADAM: I'll know the source of the River Styx when we get there. I'll know.

ADAM: But until then...

ADAM: We walk.

PAGE TWO.
Like the page in Issue One, where it was basically a full page, but it was sectioned off into panels to stagger the dialogue, we go for the same effect here. This is to stagger the captions that lead into a page featuring Lilith.

What this full page is, is a shot showing Lilith sitting in her garden. She wears different robes than earlier to show the passage of time, and she sits in a different chair, more sitting up and less reclined than Issue One.

We look at this from nearby overhead, looking down through foliage and plants that we established in Issue One. To the top left of the page we see that the plants still look healthy but as we go further to the right of the page and down to Panels Three and Four we see that the plants are actually sickly and withered.

By Panel Four we actually see Lilith in her garden chair, with the continuation of this being Panel Five, were the Sentry stands (so the dialogue between them goes back and forth between Panels Four and Five).

Then Panel Six is some foreground foliage growing up into shot like the bulk of it grew down in Panels One to Three.

PANEL ONE
Healthy foliage.

CAPTION: Drakulon's mother is dying.

CAPTION: To most death is an inevitability. To Lilith it comes as somewhat of a surprise.

CAPTION: For God is weary of her.

PANEL TWO. Drier foliage.

CAPTION: Her choice to make Drakulon a barren thing was a hard one made, and of necessity. She could no longer empower the Styx, life to the planet, while maintaining her own existence.

CAPTION: Yes, a hard choice.

CAPTION: But one she'd made with the conviction of a survivor.

PANEL THREE. Dead foliage.

CAPTION: Now her daughter, the one of her children whom she loves above all others, would undo that means of survival.

CAPTION: Vampirella and that damn (or was it undamned) Adam of the Light meant to bring the Styx to life, which in turn would mean death for Lilith.

PANEL FOUR.
Lilith sits in her chair. The Sentry is out of panel in Panel Five.

CAPTION: Her heart...

LILITH: Sentry.

SENTRY: Mother.

PANEL FIVE
A reverse of Panel Four. Now the Sentry is in shot and Lilith is out of panel.

LILITH: Alert the Dirt Eaters. My daughter will reach their province soon.

SENTRY: As you order mother.

PANEL SIX
More dead foliage, brittle and crisp growing up into shot.

CAPTION: ...Her heart breaks.

Like I say Joe, this is one large full page. Any questions don't hesitate to call.

PAGE THREE.
PANEL ONE
Rack with Vampirella and Adam. They stand under the dramatic shadows of a desert bluff. Vampirella runs her fingers down her elegant throat as she talks of her thirst. We can see the thirst in her expression too.

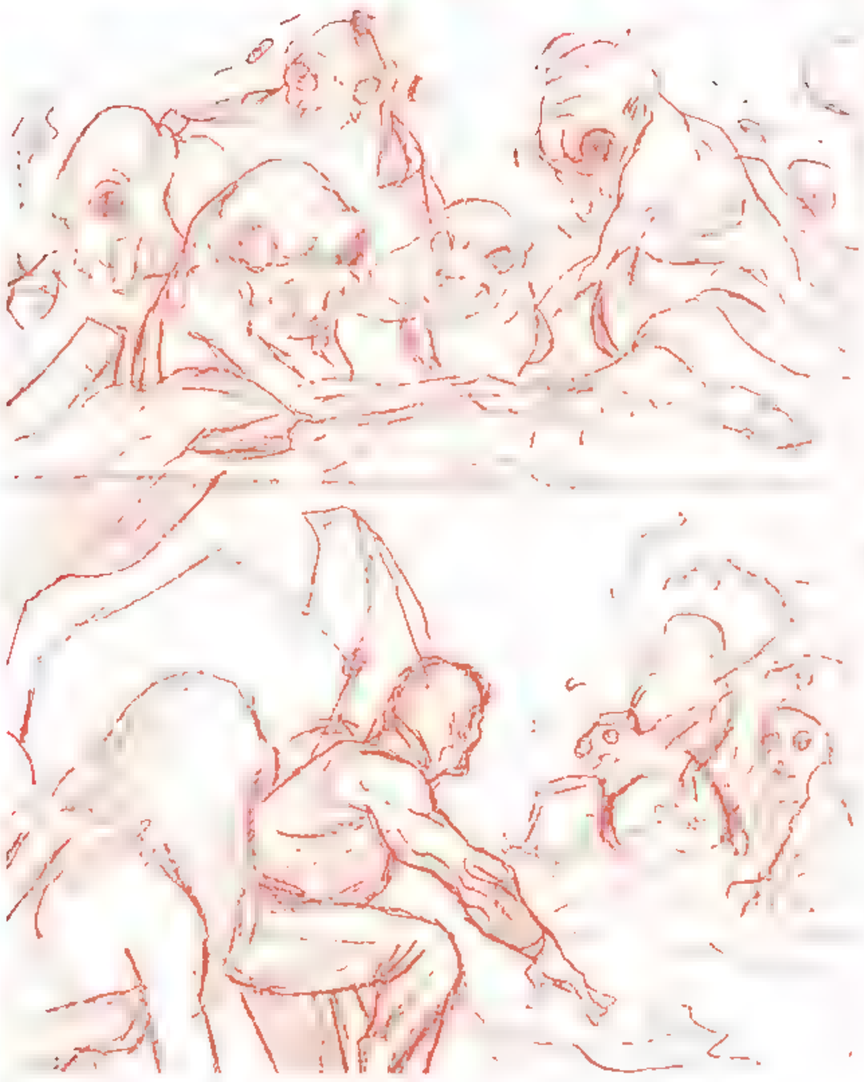
Just beyond the shadow, the red sun beats down with all its force.

VAMPIRELLA: I need sustenance, Adam.

VAMPIRELLA: Blood.

VAMPIRELLA: The blood in the pouches that drained from those we attacked, is gone.

PANEL TWO
Adam and Vampi as they sit for a moment on a small clump of rock in these shadows.



VAMPIRELLA: I hunger.

VAMPIRELLA: Since returning home, I have hungered so.

ADAM: Yes, you've changed.

PANEL THREE
Close up of Vampirella. She looks off panel at Adam with a flicker of suspicion.

VAMPIRELLA: You're one to talk of changing Adam.

VAMPIRELLA: At least I don't know the secret behind my transformation. You on the other hand simply refuse to tell—

PANEL FOUR
In the light of the desert just beyond this stretch of shadow, the Dirt Eaters appear. There's four or five of them. They're pale, bloated and naked (in the course of the action to come, we refrain from showing any genitalia by using pose and body angle). They are plump and pale. Their eyes are round black orbs without eye lids. They look very much like moles. They have no muscle tone or form to their bodies which are covered in trails of blue veins.

The Dirt Eaters (D.E.s) emerge/burst from the ground into the sun with some of the shadow in the fore. They look towards the shadow/fore towards where Vampi and Adam are out of shot.

MISC DIRT EATER: Vampirella.

MISC DIRT EATER: Take her!

MISC DIRT EATER: KILL ADAM! THE LIGHT. KILL HIM!

MISC DIRT EATER: Kill him.

PANEL FIVE
Adam and Vampirella still in the shadows, get to their feet and adopt action stances as if moments from battle.

VAMPIRELLA: Adam!

ADAM: Dirt Eaters. They live under the ground like moles, sucking whatever nutrients they can glean from the soil.

VAMPIRELLA: They serve Lilith?

ADAM: It would appear so.

PAGE FOUR.

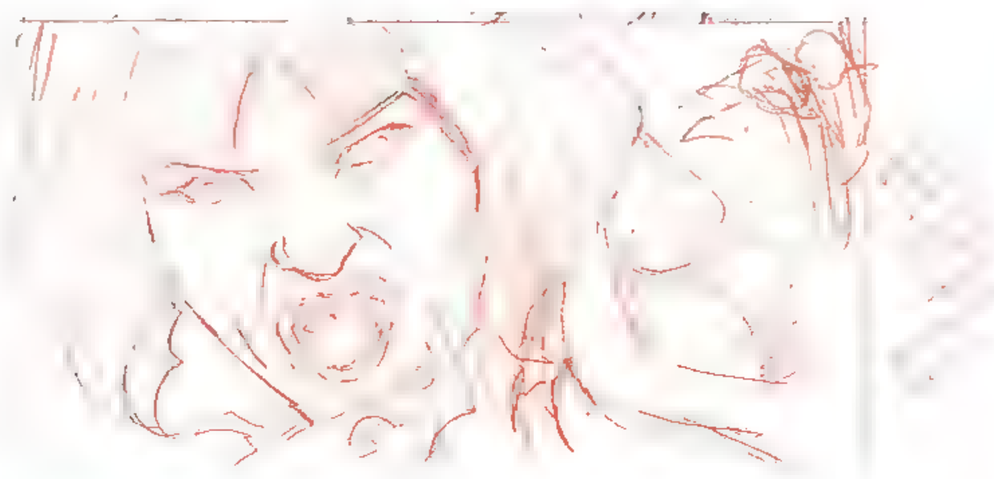
PANEL ONE
A big panel running along the top third of the page.

A surge of Dirt Eaters to one side of shot where the sun and brightness is. Vampirella and Adam charge from the other side of shot, with the shadow semi-concealing them in juxtaposition to the light.

PANEL TWO
Second big third of the page panel running along the middle tier.
Adam slashes across shot, wide and with a huge semi-circular arc of blood, after the sword makes contact with a D.E. As we see him here, the D.E. is already folding in on himself from his wound.

PANEL THREE

Tight close up of Vampirella, in a cropped medium close-up as she attacks a D.E. She is burying her teeth in the D.E.'s throat, this image big and bold in a tight close up that is an equal third of the page running along the bottom tier.



PAGE FIVE.

A second dramatic three tier page with each panel a third of the page, one on top of the next.

PANEL ONE
Light dramatic upshot as Adam hacks away at an off panel D.E. The blood flies up across shot to spray the panel in red. Adam looks like a savage barbarian ... like something D.E. Howard might have dreamed up.

PANEL TWO
Vampirella slashing out with her hand to claw away the face of a final D.E. as he dives through the air towards her. As a result, as we see him here frozen in mid-air, the D.E. is hailing wildly.

Vampirella's arm is in the follow through motion of the clawing side swipe she did, this being vaguely reminiscent of Adam's sideways swipe on Page Four.

PANEL THREE
The pair of them standing victorious by the fallen Dirt Eaters, with the sun behind them to silhouette them dramatically. They stand there weary but unbowed with the gory remains of the fallen Dirt Eaters, silhouetted too, with just edges of highlight to give the bodies any definition at all. (Thereby not too much gore.)

PAGES SIX/SEVEN.
I'll lay this out as a two page scene, with a double page Panel One and Panels Two to Seven running along the bottom of the spread below it. However, if you'd rather do Page Six as a full page and then have Page Seven as a six panel page, that's up to you, Joe. I can see the relative drama of either. For the sake of the script though I'm doing it as a double page seven panel page.

PANEL ONE
This is a big double page image of a city. The city is entirely made of humanoid bones. It's large and full of towers and buildings. It is by no means a small place. However every square inch of it is bones, white and glistening, almost luminous, standing there with the ruby sands of the desert as a backdrop.

We concentrate on the city with its spires of thigh and forearm bone and its battlements crowned in skulls. It's walls of rib cages and it's doorways of spine.

Maybe Vampirella and Adam walk through this visual. Maybe they aren't needed here and their dialogue is merely disembodied w. balloons.

CAPTION: Another day.

VAMPIRELLA: This...

VAMPIRELLA: ...this is like nothing I remember.

VAMPIRELLA: What is this place?

Below the double page Panel One, we have six panels side by side all a third of a page in width and half the page in height.

PANEL TWO
Now we see Vampirella and Adam as they walk through the streets. Adam looks grim. Vampirella looks around with an awestruck expression. They're in longshot here. We'll close in on them in the panels to follow.

ADAM: One of Liith's temples.

ADAM: It was erected from the bones of the dead in tribute to Lilith.

VAMPIRELLA: When?

PANEL THREE
Close up of Adam. The panel is taller than it is wide, so have Adam's face in the bottom half of the panel with room at the top half of the space for the dialogue.

ADAM: When the river began to die. They hoped this place would be tribute enough that Lilith might save the river and thereby save the land.

ADAM: When there were no more dead to supply bones, some living volunteered to die so the work might continue.

ADAM: When there were no more volunteers the priests simply began killing everyone.

PANEL FOUR
A close-up detailed section of some building. The skulls that adorn areas of the structure seem sad and mournful. Some lack jawbones, but one or two that still have them, have their jaws hanging open as if screaming in grief.

No Adam or Vampi in this shot, just the building as a cutaway.

VAMPIRELLA: And? What happened?

ADAM: It was all for nothing. The River died anyway and the priests and worshippers who were left died too.

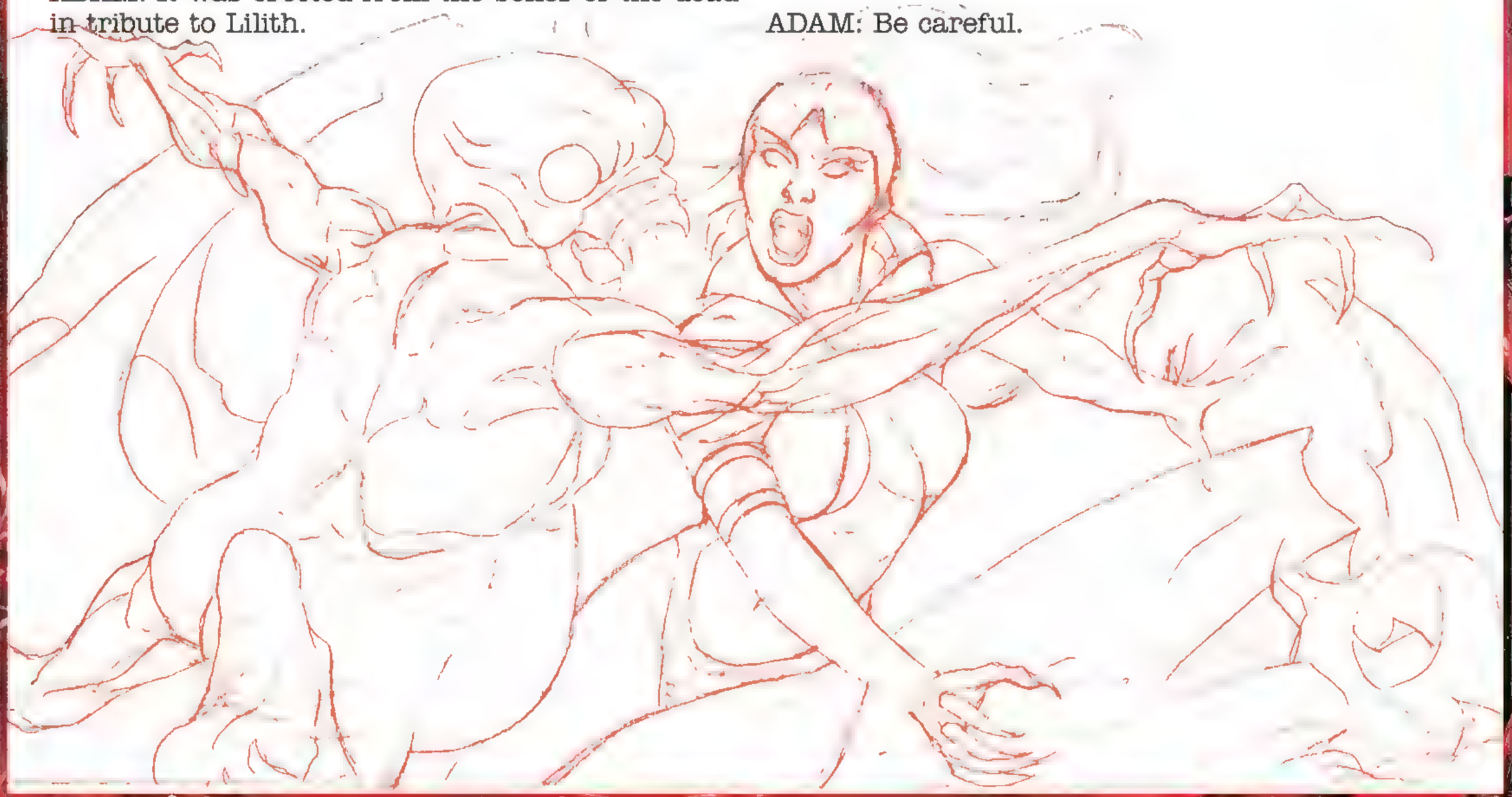
ADAM: All for nothing.

PANEL FIVE
Adam and Vampirella. Medium shot. Vampirella looks off at the buildings with the apt, intrigued gaze of a tourist seeing some glorious foreign sight/site.

VAMPIRELLA: I want to explore this place. I feel a strength here.

ADAM: What you feel is Lilith's essence, from the years of worship and sacrifice that was done here in her honor. This place is rich with her power.

ADAM: Be careful.



PANEL ~~SIX~~ SIX
C.U. Vampirella now looking out of panel towards Adam. There's the recurring flicker of suspicion on her face again.

VAMPIRELLA: When will you explain how you know so much? This city. Other cities and lands of Drakulon. It's as if you have a complete history of this place in your head.

ADAM: I'll explain soon. I promise.

PANEL SEVEN
Vampirella walking into one of the open doorways to a building. She's a small longshot here, walking from us and semi-obscured by the doorway's shadows.

It's as if we're Adam watching her walk away from him.

ADAM: Now remember what I said. Take care.

PAGE EIGHT.
I'll give you these panel descriptions briefly, Joe. Just remember to lay down the shadows here. Loads of mood. Maybe frame the panels from interesting/slanting/extreme angles and P.O.V.s to heighten the sense of disorientation.

PANEL ONE
Vampi walks down an interior corridor, with a row of windows to one side of it. The windows shining sun produce a dramatic light and blackness, light and blackness effect along the whole length of the corridor. As we see Vampi here, she is half in light and half in shadow.

CAPTION: Wild is the stillness.

CAPTION: Angry and raving is the claret dust that lies in mad settlement.

PANEL TWO.
Close up of Vampi looking about as she continues her wander.

CAPTION: Soft and sharp at once. The haze of events gone linger still.

CAPTION: And Vampirella burns with a warmth she neither knows nor likes.

PANEL THREE
Vampirella with her back to us as she stands in the doorway to an inner chamber. The foreground is shadow with light in the chamber she walks towards.

CAPTION: "I should kill Adam," she thinks. "I should he a daughter loyal and true."

CAPTION: She imagines the sweet tang of Adam's blood and licks her lips.

PANEL FOUR
A reverse angle watching her enter from within the chamber. Now the darkness is behind her, but the light, that looks overall from outside we see now is a bright, bright light over to one side of the room. The light is so stark in here that it plays with the contrast producing a stark effect that we will maintain for the Vampi/Lilith sequence to follow.

Vampi is raising her hand a bit to shield her eyes from the light, and the shadows of her splayed hand fall across her face.

CAPTION: But then, another thought, and with it doubt.

CAPTION: "Loyal and true. Loyal and true."

CAPTION: "I do not think this way. Loyal and true. These thoughts are not me."

PANEL FIVE
Stark, dramatic close up of Vampi as she squints into the light. Despite the brightness she's looking towards, Vampi's eyes gleam with shock.

LILITH: No, my daughter...

PAGES NINE/TEN.
These are two back-to-back pages. It isn't a spread. However, I have no strong feelings as to how to break this page up, so I'm going to give you the panels as ten over two pages and you can allocate to the pages as you see fit, Joe.

PANEL ONE
Vampirella, her arm still raised to semi-obscure the light, is peering towards a full length mirror. The mirror is in a frame of smaller bones... fingers and hands and feet.

Lilith stands there, looking weak but still beautiful. The shot features Lilith as a full figure more here than Vampi, who stands to the fore, cropped to one side and semi-silhouetted by the bright light she/we look at.

LILITH: They're mine.

VAMPIRELLA: Mother!

PANEL TWO
Side on view showing the mirror/Lilith to one side and Vampirella to the other.

LILLITH: Yes, Vampirella, your mother. Your loving mother that you would see dead.

VAMPIRELIA: How are we talking? Is this some portal?

PANEL THREE
A bright, dazzling C.U. of Lilith, her features semi-obscured by the brightness.

LILITH: A mirror, created in magic and ash and the souls of children. A means that the priests might communicate with me and beg for their lives.

LILITH: As I now beg for mine.

PANEL FOUR
Vampirella holds her hands out to the mirror imploringly, as if begging for forgiveness for the deed she's undertaken.

Lilith looks on with an aloof pose.

VAMPIRELIA: I'm sorry. So sorry. But this land is my home. It's people are my people. They are all your children.

LILITH: That I created. And I will see them die if it means I live.

PANEL FIVE
Close up of Vampi, her face wracked with emotional pain. She still pleads that her mother relent and accept death for the sake of her children and Vampi's strong facial expression should convey this.

VAMPIRELLA: You have lived for eons. Isn't that enough? Can't you accept your fate. Die knowing that you leave life in Drakulon. Life that will worship and revere your memory forever.

VAMPIRELLA: For God will come. One day. Soon. And then all your selfish preservation will be for nothing anyway.

PANEL SIX
Another medium close up of Lilith from a different angle.

LILITH: Wait until death calls your name, child. Wait and see what you do. What steps. Any and all that it takes for one more day... one more hour.

LILITH: I love this planet. I love my children. But I made the choice to live at whatever cost.

PANEL SEVEN
Full figure shot of Vampi as she turns her back on the mirror, with her arms now folded and her expression resolute. Her chin is high as she stands there with her decision ultimately unwavering.

VAMPIRELLA: Then I must stand by my decision too.

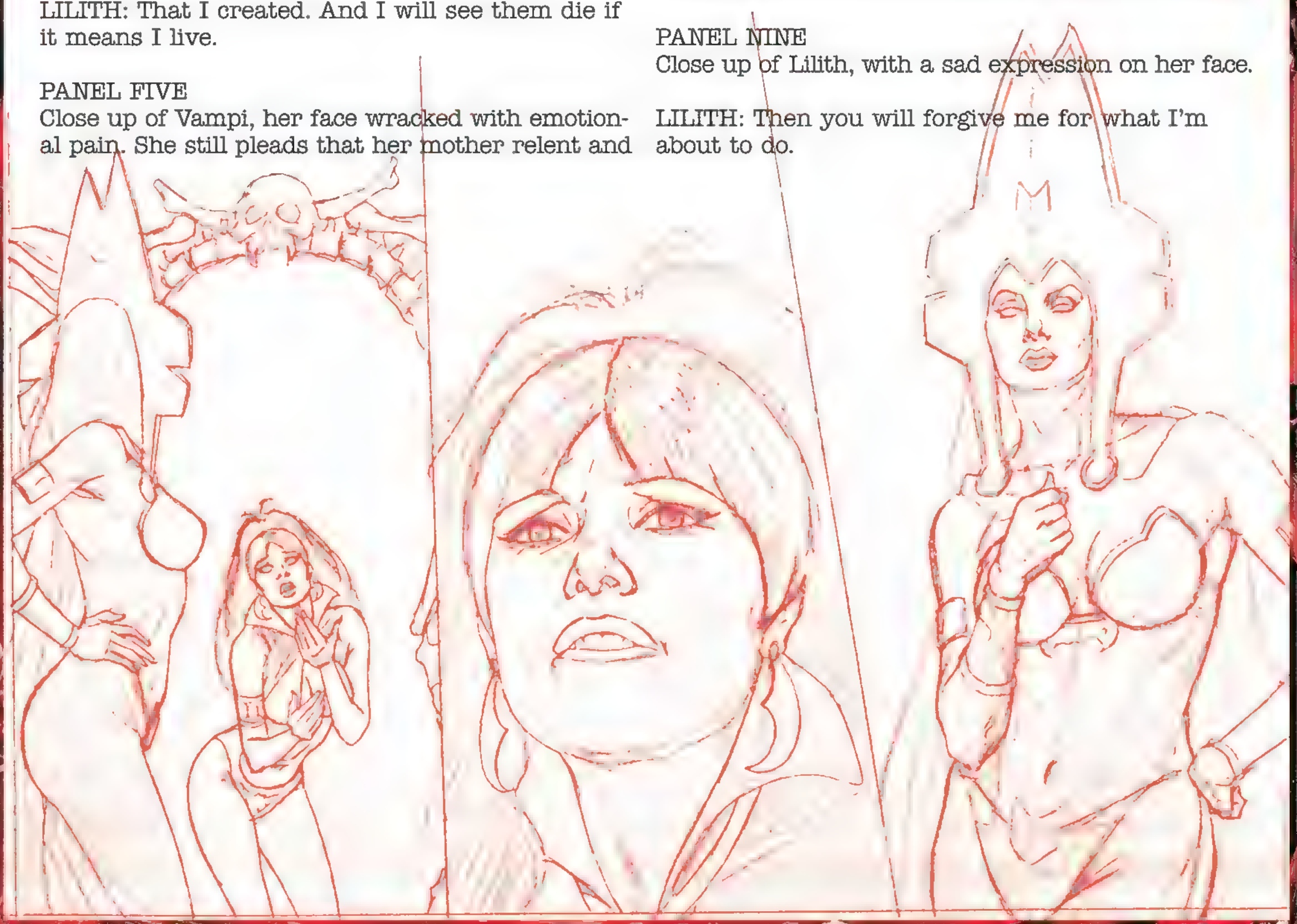
PANEL EIGHT
As Lilith speak of her love for Vampi, so Vampirella spins around and with one out-reached hand towards the mirror looks heartbroken as she gives her affirmation of love back to Lilith.

LILITH: I love you daughter.

VAMPIRELLA: And I you mother. With all my heart.

PANEL NINE
Close up of Lilith, with a sad expression on her face.

LILITH: Then you will forgive me for what I'm about to do.



PANEL TEN
In the center of the mirror, roughly where Lilith's stomach/middle torso would be, the glass of the mirror begins to swirl. This makes the image of Lilith begin to swirl in the center of the mirror too, like we're looking in the water, and both her and the water she's in has begun a mini-vortex.

NO DIALOGUE

PAGE ELEVEN.
This page you could do all with paint, Joe. BUT ...it might be fun (and I mean no disrespect here) if you got someone's computer to achieve the desired effect. If you paint the scene, you can scan the painting into the computer and then have the computer produce the swirl/vortex effect. It creates a smooth more psychedelic effect.

As I say, I mean no disrespect here. It's up to you, and just a suggestion.

Apart from that this page is an easy one for me to describe.

PANEL ONE
Here the swirl reaches out of the mirror like a twister and reaches Vampirella. Vampi is recoiling from this, but too late as the swirling mass is already upon her.

PANEL TWO
Vampirella's form begins to be consumed by the swirl that links her form to that of the mirror. As Vampirella writhes and staggers about, so her form where the vortex is touching her is also beginning to swirl and lose its structure. It's like the vortex is absorbing her alive.

The vortex links Vampi to Lilith/mirror like a swirling umbilical cord.

PANEL THREE
Close up of Lilith looking off at Vampirella with an expression of sadness.

PANEL FOUR
Vampirella struggling more, as the swirl gets stronger. Vampi's body is semi-consumed by this point.

PANEL FIVE.
Close-up of a terrified Vampirella as she calls out to Adam.

VAMPIRELLA: Adam! Help!

PANEL SIX
Adam enters at a dash. His face is shocked. As he enters, he is already reaching behind his back with one hand, and has begun pulling his sword out in an arc over one shoulder.

PAGE TWELVE.
PANEL ONE
Big panel. Most of page.

Vampirella is a big full figure as she falls to one side of the panel. The rest of the panel is made up of the mirror as Adam's sword, which he's thrown in the interim between panels, hits the glass.

The mirror shatters into as many hundreds of shards as you feel inclined to paint, Joe. I do see this panel as countless tiny shards all glistening in different shades from white to gold.

These shards fly out all around from the point of impact where the sword strikes.

To the bottom right of the panel are two small square inset images. Neither should be so big that it detracts from the impact/power of Panel One.

PANEL TWO
Cropped medium shot of Vampirella. She lies/sprawls in amidst the shards on the ground. She looks up at us, plaintively, as if we're Adam. She looks saddened and betrayed. Tears well in her eyes.

VAMPIRELLA: My mother...

VAMPIRELLA: ...She tried to... she...

ADAM: I know, Vampirella.

PANEL THREE
A second cropped medium shot as Adam now kneels by Vampi and embraces her. This is a small image, more form and outline than any distinct detail.

ADAM: I know.

PAGE THIRTEEN.
Two panels splitting the page in half across the middle so one panel is above the other.

PANEL ONE
Vampirella and Adam in a savage battle with a small force. Some of the vampire force rides mounts like in Issue One. Some charge on foot.

We see this at the moment of impact with the two forces (vampiric army vs. Vampi/Adam) are colliding. Even as we see them here, so some of the army's forces are recoiling from the fury of Adam and Vampirella's assault. Use the wideness of this shot to your advantage with its panoramic quality allowing a lot of action and mayhem. Lots of figures.

Far easier for me to write than it will be for you to draw, I know.

CAPTION: And on.

CAPTION: And on.

CAPTION: In years hence there would be ballads and word plays that sing of this pair. How they fought. How they never wavered.

PANEL TWO
Adam and Vampirella fight flying vampires who attack in Victorian style gliders. As we see them here so Adam and Vampirella are fighting upwards at the air as the gliding vampires swoop over them. There are about five of these gliders circling low about the heroes, with Vampirella hanging from one as she rips his throat out.

At the same time Adam is slashing another of them from the sky with a savage swing of his sword into the air.

CAPTION: They had belief in their goal. They had each other.

CAPTION: It was enough.

PAGE FOURTEEN.
PANEL ONE
Adam and Vampi sinking into a funnel shaped sinking sand trap. They're big in panel here, in medium shot with their faces desperate and their upper torsos reaching out for salvation. The sand is in their faces and all over them, running into their mouths and eyes.

This is a tight intense image compared with the big, more epic fight scene that takes up the rest of this two page sequence.

CAPTION: Enough.

CAPTION: Enough to keep them moving on. Fighting on. Travailing on.

PANEL TWO
Adam and Vampirella in one final big, varied action scene with some kind of vampiric menace.

I'll leave this one to you, Joe. Whatever monstrous thing you feel like depicting and I haven't given you a chance to paint yet.

CAPTION: And on.

CAPTION: And on.

PAGE FIFTEEN.
PANEL ONE
Bright day. Shades of fire and blood.

Close up of Adam, pointing off panel. There's triumph in his eyes. He has an expression of delight.

ADAM: Vampirella.

ADAM: This is it.

PANEL TWO
I guess due to the fact that you'll be drawing a mountain in this panel, and its size and scope are important, this should be the biggest panel on this page.

Vampirella and Adam are small figures to one side of this large image. They stand on one side of what looks like a deep valley/gorge. Adam is still pointing off as a follow-up to Panel One.

On the other side of the valley/gorge is a range of rocks, all steep and dramatic, but with one central mountain, very prominent to the fore of them.

This mountain reaches up, high, high, high in shot with a stark, disturbing shape to its exterior rock formations.

ADAM: We're here.

VAMPIRELLA: This range?

ADAM: No, the mountain.

ADAM: Inside it.

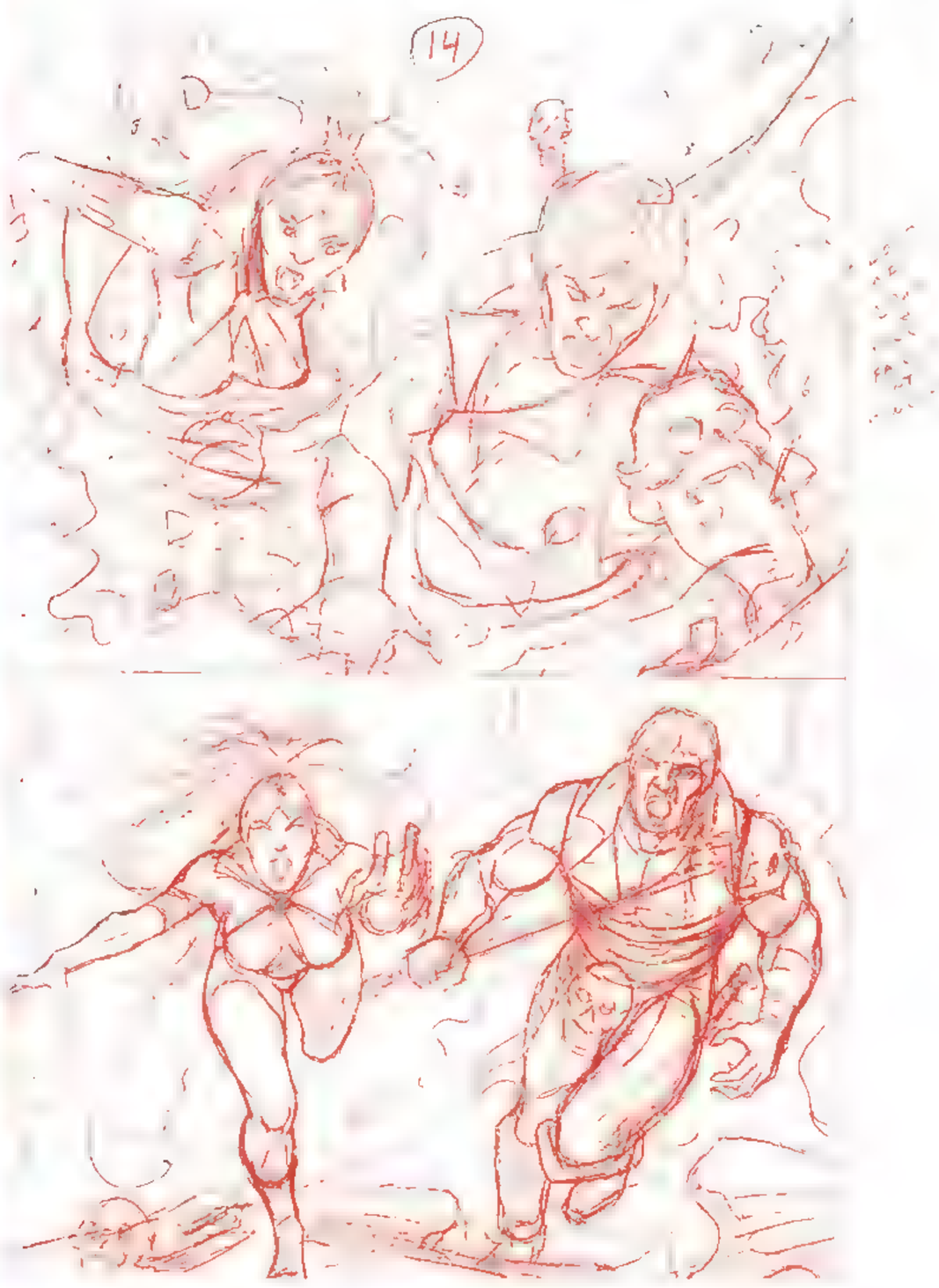
PANEL THREE
Vampirella and Adam as small figures in the distance as they slide down the side of the valley/gorge feet first. As they do so, they kick dust up around them to further obscure their small, longshot figures from us.

VAMPIRELLA: What is this valley?

ADAM: It isn't a valley. It's a river bed.

PANEL FOUR
Adam and Vampi in medium shot walking away from us towards a large crack/opening in the side of the mountain, where it's apparent even from the outside you can gain entry into the inside of the rock.

ADAM: This was once a reservoir of blood. From it the Styx drew life.



PAGE SIXTEEN.
PANEL ONE
Close up. We look at Adam, in a dramatic, heroic up shot as he strides through the opening into the darkness.

ADAM: And will again.

PANEL TWO
Deep, deep, deep within the cave. Adam and Vampirella now have burning torches that illuminate them in small separate pools of light.

They stand in the blanket of darkness that is the interior, looking at a small nipple-like piece of rock jutting out of a blank sheet of wall within the cavern. Vampirella and Adam are small figures here. Stalactites and stalagmites jut up and down around them, some semi-obscuring the foreground visual.

ADAM: Here. See. The source.

VAMPIRELLA: This. This isn't even a trickle.

PANEL THREE
Close in on Adam and Vampirella as they stand there, kneeling/stooping by the small rocky outcropping.

ADAM: No. One or two drops a day. And even in the cool of the mountain they dry away before an hour has passed.

ADAM: But there! You're fortunate, it's a fresh drop. Go on, taste it.

PANEL FOUR
Vampirella in close up as she licks the drop of blood from her fingertip. Her face looks ecstatic. Her eyes are sleepy, sexy and half-closed.

VAMPIRELLA: It's—

VAMPIRELLA: Ahh

VAMPIRELLA: It's—

PANEL FIVE
Adam and Vampirella standing in their respective pools of torch light.

ADAM: Like nothing else. I know.

VAMPIRELLA: So what now? How can we turn a drop into a deluge?

PANEL SIX
Long shot as the pair move away from the nipple. Adam is pointing to rocks high up within the cavern to one side.

ADAM: We can't, Vampirella.

ADAM: But I can.

ADAM: Come, find high ground. One of those ledges.

PAGE SEVENTEEN.
I can give this page to you plot style, Joe. Not because I'm lazy, though Heaven knows I am, but because I know it's the kind of page an artist would prefer to pace and lay out.

So...

...This page comprises two intercutting images. Back and forth panel by panel. No fewer than six panels and as many as nine.

What we have is Adam, sitting cross legged on the high ledge within the cavern. Vampirella is by him looking on at him. Adam looks deep in meditation.

With the next image of Adam we close in to concentrate solely on him. A light appears above his head within the darkness like magic. It's a warm celestial light, all soft and hazy.
We then close in further on Adam a little more panel by panel as he concentrates; his brow furrowing, his face creasing, and the sweat running down his face. By the final image of him he's a wreck of concentration.

This image of Adam, intercuts panel by panel with a shot of the nipple-like out-cropping.

It is beginning to drip blood a little and then a little more. Then it begins to flow and then gush.

All of this visible but dim in the cavern's darkness (important for Page Eighteen).

Anyway even when the blood is flowing thickly, it's so dark that the fluid looks more like oil than blood, with a little light casting a red highlight to its otherwise inky blackness.

And that's the page, building to Page Eighteen's full page to follow.

These captions will be positioned intermittently throughout the page when I see the art.

CAPTION: Adam Van Helsing sits.

CAPTION: He's calm like this is nothing. Like this is everyday.

CAPTION: It isn't of course.

CAPTION: His calmness comes from being prepared. Prepared and ready.

CAPTION: He's been prepared since the day he died.

PAGE EIGHTEEN.
FULL PAGE

We cut to an exterior, as the blood bursts forth out into the valley like a torrent. It's like a dam of blood has burst.

The blood rolls in waves towards us, cracking open chunks of the mountain along with it. These rocky chunks fly through the air for further visual effect.

The reason the blood was so dark inside, is so now outside we can see it clearly lit; rich and ruby red, the waves gleaming like silk in the sun.

PAGE NINETEEN.
PANEL ONE
We look at Lilith and a sentry in her garden. The garden is dead and barren now. All the beautiful plants and blooms have withered, like before, we look through these growths at Lilith and the sentry in the distance.

Lilith is back on her chaise lounge and in different garb to the last time we saw her.

SENTRY: It is done. The light... Van Helsing did it.

SENTRY: The river flows.

LILITH: Don't you think I already know? Don't you think I can feel it? I'm dying.

PANEL TWO
Lilith, her face tired and weak. She absently flicks her hand at the sentry as she talks to him.

LILITH: My death is close.

LILITH: Perhaps I will thwart my father yet and die before his wrath is visited down.

PANEL THREE
The Sentry stands by Lilith. He is alert and attentive.

LILITH: Sentry.

SENTRY: Mother.

LILITH: Your land lives anew. My power wanes. You are free. Go. Enjoy whatever life it is your sister Vampirella has brought you.

PANEL FOUR
The sentry falls to his knees by Lilith's side. He grabs her hand and looks into her eyes with love and sadness.

SENTRY: Mother, no. I won't go. I love you. I would die for you... with you.

LILITH: If you want to please me then live, tell all who still serve me to live. And if they can, have them not hate their mother for what she did. All she wanted was to live too. Is that so wrong?

PANEL FIVE
Tighter in on Sentry's hand gently holding Lilith's hand.

LILITH: One final command.

SENTRY: Anything.

PANEL SIX
Lilith slumped back in her chaise lounge. The sentry stands and salutes.

LILITH: I would have Van Helsing gone from Drakulon. I would have him dead.

LILITH: Summon what is left of the Eastern platoon. Tell them to join with the Southern nomad clan who remained loyal. Have them swoop and snuff out Van Helsing's light.

SENTRY: Consider it done.

PAGE TWENTY.
Pages Twenty and Twenty-One are two nine panel pages. I'll keep the image brief, Joe, for that reason.

PANEL ONE
Adam and Vampi stand on the side of the valley where they were on Page Fifteen and look at the blood that has turned that valley into a river again. They're small in this panel. Mere outlines in the small panel, with the river's red taking up half of the small panel.

ADAM: There, see. Already it flows. Soon the river banks will be full and life can be as it was.

PANEL TWO
Vampirella and Adam side by side, both semi-cropped by panel edges, one to either side.

VAMPIRELLA: Without my mother how can it?

ADAM: You're sad, but you see this was for the best.

VAMPIRELLA: Yes.

VAMPIRELLA: I do.

PANEL THREE
Adam points off panel at something in the distance.

ADAM: Look, it isn't over for us.

PANEL FOUR
A tiny black silhouetted strip of shape running across the middle of the panel with red desert below it and red sky above signifies an army, far, far away in the distance. Really, Joe, the "army" should be no more than a shaky black brush-stroke across a panel of red paint.

Perhaps some pink dust rises up around them.

ADAM: An army gathers.

ADAM: Final vengeance from your mother.

PANEL FIVE
Adam turns to face Vampi. He grips her arms in earnestness as he looks into her eyes.

ADAM: We haven't long. Do you want to know why I'm here? How I know what I do?

ADAM: Now is the time to tell you...and all the time we have.

PAGE TWENTY-ONE.
PANEL ONE
Adam and Vampi as small full figures on the river's edge.

VAMPIRELLA: Why?

ADAM: To act as God's conduit.

PANEL TWO
Close up of Adam.

ADAM: If he had simply struck Lilith down, she would have gone but that wouldn't automatically make the river live again. No. That had to be done separately.

ADAM: My mission was to come here. I didn't revive the Styx, it was my father, God in Heaven, who acted through me.

PANEL THREE.
Vampirella looks into Adam's face. Her expression is inquiring.

ADAM: Some in Drakulon call me the LIGHT. It is God's light of which they refer.

VAMPIRELLA: Why? Why did God care if the Styx flowed through Hell?

PANEL FOUR
A cutaway of Drakulon. The red sun shining down in shafts diagonally across shot like the red glow of Heaven.

ADAM: Because those who live here, whether they realize it or not, are his children too. He wanted to give them life.

VAMPIRELLA: And now you've done it, why are you still here? Why haven't you ascended?

PANEL FIVE
Adam turns his back on Vampirella and looks off into the distance sadly.

ADAM: I've been to hell, Vampirella. There can he no place in Heaven for me now.

VAMPIRELLA: But the army approaches. They want our heads.

PANEL SIX.
Adam, looking off, smiles with stoic black humor as he thinks of his fate.

ADAM: Oh I doubt they wish to harm you, Vampirella. It's not your head they'll mount to a pike.

PANEL SEVEN
Adam and Vampirella. As we see them here, Vampirella is becoming ever so, ever so slightly transparent. Adam is turning back to her and sees this.

VAMPIRELLA: We'll fight them together.

ADAM: No. I think not.

PANEL NINE
Close up of Vampirella, as she looks out at Adam. We can see tears running down her face even though she's almost completely vanished by this point and we can see the Drakulonian terrain through her now. She looks heartbroken to be parting with Adam.

VAMPIRELLA: Adam, there wasn't a time. There didn't seem to be the time or place to say it.

VAMPIRELLA: I still love you. I'll always love you.

ADAM: Think of me.

PAGE TWENTY-TWO.
PANEL ONE
Vampirella appearing before her mother in her mother's garden. Lilith stands there now, beautiful yet frail.

VAMPIRELLA: Mother!

VAMPIRELLA: You summoned me.

LILITH: I am soon to die. It seemed the least I could do with the last of my power.

PANEL TWO
Vampirella throws herself at Lilith's feet looking up at her mother with pleading eyes.

VAMPIRELLA: You commanded an army to attack Adam.

VAMPIRELLA: Please mother don't kill him! Spare him!

PANEL THREE
Lilith in close up looking down on Vampirella.

LILITH: I can not do that and you cannot ask it. Not if you love this land as you do. If you love it enough to have a hand in your mother's destruction, then you should love it enough to test your man's worth for that same land's sake.

VAMPIRELLA: Test him?

PANEL FOUR
Lilith bidding Vampirella to rise to her feet.

LILITH: If I am gone, Drakulon will need a leader.

LILITH: Someone wise and strong. If he can best an army then Adam Van Helsing is such a man.

VAMPIRELLA: And if the task is too much?

PANEL FIVE
Vampirella. She has a questioning expression.

LILITH: It would not be a test if there was no chance of failing it.

VAMPIRELLA: What of my summoning?

PANEL SIX
Lilith and Vampirella stand together in medium shot.

LILITH: You are my one chance. If my father is to end me, then through you I might yet live on and achieve it.

VAMPIRELLA: It? What?

PANEL EIGHT
Adam now points out Vampirella's state to her. She looks down with shock. She is now semi-transparent.

ADAM: Look at you.

VAMPIRELLA: Adam!

ADAM: Goodbye, Vampirella. Whatever your fate... wherever you be... think of me.

PANEL SEVEN
Lilith in medium shot. Some final dry leaves fall down across shot around her.

LILITH: Redemption. A word you heard not long ago from Van Helsing's lips. Van Helsing craved it his whole life.

LILITH: Will you be mine?

PANEL EIGHT
Lilith and Vampirella as two longshots walking away from us into the distance.

LILITH: Come. I would bathe in the Styx one final time. Join me, we can talk.

LILITH: Mother and daughter.

PAGE TWENTY-THREE.
Two big panels split the page in half down the middle. Perhaps Panel One is slightly less in width than Panel Two.

PANEL ONE
This is Lilith arising from the River Styx with Vampirella on the bank looking on at her. It's moments after Lilith has bathed in the river's blood.

Basically, Joe, take whatever image Amanda did in Vampirella Lives #1 for this moment on Page Twenty-Three of that comic, and reinterpret it. Something big and dramatic with Lilith revived and beautiful again. Use the tall thin panel's shape to work with Lilith's body shape, which would be tall and thin also as she stands there with the blood running off her pale body.

CAPTION: And so it was.

CAPTION: On the bloody banks.

CAPTION: Mother and daughter.

CAPTION: They talked and made their peace and affirmed their love one final time

CAPTION: Lilith had a task for Vampirella...to undo the hate.

CAPTION: Vampirella agreed of course. And was gone in a flash of pale artery blue.

PANEL TWO
A bigger panel slightly.

This is your reinterpretation of Page Twenty-Four, Panel Four of Vampirella Lives #1. Where God's hand comes down to crush Lilith like a bug.

Again a big dramatic image, made all the more so by the rich colors used.

CAPTION: God came moments later.

CAPTION: And then Lilith was gone as well.

PAGE TWENTY-FOUR.
A four panel page.

PANEL ONE
A full figure close up of Adam. He sits on a rock, polishing his sword with some rag. The sun is behind him and so he has a semi-silhouetted look, dark in the center of his form with light around the edges ...much light. There's plenty of modeling to the sides of his form, but with a dense darkness to the center of it.

His head is bowed and there is a weariness to him, like a centurion of old who's fought in too many campaigns.

CAPTION: Epilogue.

CAPTION: By the banks of a mighty river a warrior sits and readies his weapons for what's to come. The battle and the blood.

PANEL TWO
Close up of Adam. He looks up plaintively to the heavens. There's a look of nervous hope on his face.

CAPTION: He stands and stretches. He breaths the iron and sulfur air. He smiles, a weary fighter's smile, knowing this battle will be his last or his greatest.

CAPTION: "Oh my father," he calls out, "do not forsake me now."

PANEL THREE
This panel runs along the whole middle tier. It's a vast pan of the whole army all galloping towards us, with weapons drawn and ready. A vampire horde galloping on one lonely victim.

Big and dramatic, Joe, with the panel stained blood red by the sun and sand.

CAPTION: And then Adam Van Helsing spits at the approaching horde. He laughs.

PANEL FOUR.
A final panel running along the bottom tier.

In the center of it is Adam Van Helsing, cropped at the waist. His sword is raised and ready and he too has a warrior's snarl now upon his face. A grim smile plays on his lips. He's ready for battle. For death or for the kingship of Drakulon. Whichever it may be.

CAPTION: And walks towards his destiny.

Trading Card Art

Cover from *Vampirella: Blood Lust* #1
July 1997. Art by Joe Jusko.

Cover from *Vampirella: Blood Lust* #2, August 1997. Art by Joe Fusko.

Cover from *Vampirella: Blood Lust Preview Edition*, January 1997. Art by Joe Jusko.

Cover from *Vampirella Blood Lust, Trade Paperback*, 2006. Art by Joe Jusko.

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